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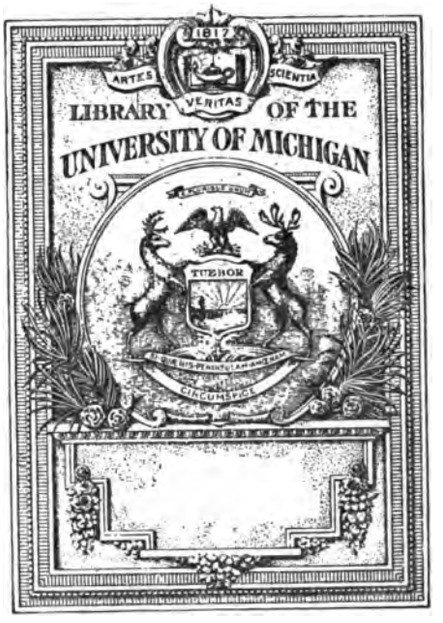

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IL TROVATORE

(The Troubadour)

Opera in Four Acts

BY

GIUSEPPE VERDI

LIBRETTO BY S. CAMMARANO

THE ENGLISH VERSION BY

NATALIA MACFARREN

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY

E. IRENÆUS STEVENSON

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IL TROVATORE.

An Opera in Four Acts.

FIRST PERFORMANCE, JAN. 19, 1853, ROME, TEATRO APOLLO. SUCCESSIVE PRODUCTIONS LATER, INCLUDING PARIS, DEC. 23, 1854, THÉÂTRE DES ITALIENS, IN ITALIAN, AND JAN. 12, 1857, IN FRENCH, AT THE OPÉRA; MAY 17, 1855, LONDON, COVENT GARDEN; AND APRIL 30, 1855, NEW YORK, AT THE (FIRST) "ACADEMY OF MUSIC."

Characters of the Opera,

With the Original Cast as Presented at the First Performance.

LEONORA, a noble lady of the Court of a Princess of Arragon	**Soprano**	**PENCO**
AZUCENA, a wandering Biscayan Gypsy	**Mezzo-Soprano**	**GOGGI**
INEZ, attendant of Leonora	**Soprano**	**QUADRI**
MANRICO, a young chieftain under the Prince of Biscay, of mysterious birth, and in reality a brother of Count di Luna	**Tenor**	**BOUCARDÉ**
THE COUNT DI LUNA, a powerful young noble of the Prince of Arragon	**Baritone**	**GUICCIARDI**
FERRANDO, a captain of the guard and under di Luna	**Deep Bass**	**BALDERI**
RUIZ, a soldier in Manrico's service.	**2d Tenor**	**BAZZOTI**
AN OLD GYPSY	**2d Baritone**	**——**

Also, a Messenger, a Jailer, Soldiers, Nuns, Gypsies, Attendants, etc.

The scenes are alternately in the provinces of Arragon and Biscay, in Northern Spain, during a border-war. The time is the Fifteenth Century.

The story and text are arranged by Salvatore Cammarano from "El Trovador," a Spanish drama by Antonio Garcia Gutierrez de la Vega.

Il Trovatore.

Nearly half a century has sped since Verdi's twelfth opera was first sung of a certain winter evening in Rome; starting out with an explosive local success and entering directly after it on a career of such universal and obstinate popular favor, that even to-day (with many excellent reasons for surprise among persons not too friendly to the old opera) it is hard to name another distinctively Italian work holding the stage as long and firmly. New currents of music swirl up; but "Il Trovatore" never lies bound in shallows. Purer theories of opera take shape, and they are demonstrated by vastly finer works; but the Troubadour of Aliaferia still sings his serenade and last *addio*. The lustrous star of Wagnerism rises, and composers see a great light and a revolution in opera is partially confirmed. Along with it, especially, do high critics, and special policemen of opera, lay down such deep laws

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and intolerant arguments against "the 'Trovatore' kind" of Italianism in lyric drama, and do so rebuke Bellini, Donizetti and Verdi, that to relish these is to behave as if one had not outgrown his suckling in a creed outworn; while to defend their pages meets usually with the gentle smile of superciliousness. Italian opera is sifted like wheat, and a great deal of it proves more or less chaff, good for nothing but the winds of oblivion. A new school of it does notable things. Verdi himself, growing old with an amazing advance in his genius, leaves the "Trovatore" so far behind him in the eloquence and art of his "Aida," "Otello," and the consummate "Falstaff," that it seems as if we should compliment him by forgetting the less perfect conceptions of opera embodied in his "second period" of creativeness. But what of it all? In spite of the Nibelungen Tetralogy and "Tristan," in spite of a new Verdi and a Neo-Italian intellectuality in opera-making, in spite of critics and schoolmasters, this forty-six-years-old opera goes on and on in perennial favor. It is not too much to say, now, that "Il Trovatore" yet represents the sum and substance of "Italian opera" to a countless public that have not heard "Don Giovanni" or "Le Nozze di Figaro," or "Il Barbiere di Siviglia," and never will hear them; people to whom the names of newer lights, from Ponchielli to Puccini, are of no meaning. I suspect that it will survive in activity until the whole structure of Italian opera shall have become a crumbled ruin for owls and ivy, and for the triumphant picnics of certain specially solemn Wagnerites.

There is a current belief among opera-goers, and even among opera-critics, that no study can make the plot of "Il Trovatore" into a coherent, intelligible drama! Let us see about this; always confessing that the original Spanish play (extremely popular once on a time) *is* indeed an involved and hysterical composition, and that Cammarano, in making it into a libretto, added several shades to its obscurities. Furthermore, Cammarano wrote his libretto, not in choice Italian, but in a pompous, flowery diction, real "libretto-Italian," such as was the mode. To make matters worse, "Il Trovatore" has invariably been translated into English with queer blunders and infelicities.

The curtain rises on the first act, entitled "The Duel." We see the porch of "the palace of Aliaferia, in Arragon," at midnight. *Ferrando*, a talkative captain of the princely guard, and in the service of the young *Count di Luna*, is gossiping with the other soldiery. He tells them not only that the *Count di Luna* is in love with the Lady *Leonora* and devoured with jealousy of a mysterious Troubadour, whom the gentlewoman prefers, but that the *Count di Luna* and himself, *Ferrando*, are always looking out for a certain Gypsy-woman who, some twenty-five years ago, committed a cruel crime against the di Luna family. The woman's mother having been burned as a witch by order of the old Count di Luna, this daughter either burned or else kidnapped Garzia di Luna, the younger son of the house. Some are sure that she threw the boy into the flames. Others do not accept this worst cruelty, and believe that the child was spared, and has become a Gypsy rover. But, in any case, nothing has ever been seen of the heroine of the tragedy, or of her victim. *Ferrando* well recalls her—will recognize her savage countenance anywhere. Midnight strikes; *Ferrando* ends his dark tale; and shivering with their superstitious dread of Gypsies and family misfortunes, the troop march into the palace for night-

duty. Meantime (Scene Second), the lovely *Leonora*, attended by *Inez*, has stolen out of the palace to a secluded corner of its gardens, hoping to meet her lover, *Manrico of Urgel.* He endangers his liberty and life by visiting the palace of the Arragonese prince; but he dares so to do, disguised and at night. *Leonora* describes (likely for the hundredth time) to *Inez* the romantic circumstances of her meeting *Manrico;* and *Inez*, while suitably sympathetic, declares plainly that she fears no good will come of the affair. The two ladies retire to the palace—*Leonora* disappointed. Scarcely have they gone, than the *Count di Luna* and *Manrico of Urgel,* by different avenues, reach the spot almost simultaneously. *Leonora's* return, and her embracing in the darkness the wrong rival—the Troubadour's unlucky suspicions of the lady—the swooning of *Leonora* in her surprise and alarm at the situation—the two men leaving her, to cross their swords in mortal combat in the gloomy garden—these events all are hurried, and close the opera's first act stormily.

A Biscayan Gypsy settlement, several months later than the duel above mentioned, is the scene of the second act, entitled "The Gypsy." *Manrico* overcame the *Count di Luna* in the duel, and spared his rival's life. But since then there has been new warfare between Arragon and Biscay, and the valiant Troubadour has been severely wounded in a battle at Pelila. A frequent retreat for him seems to be this particular haunt of a tribe of Gypsies, chiefly because here lives the woman that he has always supposed to be his mother. The beldame is named *Azucena*, a wild and hideous creature, early aged (like most women of her race), and now shattered in her wits. Nevertheless, *Azucena* is all tenderness, sacrifice and care where *Manrico* is concerned. Sitting together this evening by the fire, *Azucena* presently sings a fierce ballad describing a dreadful act—a woman's execution by fire, with a surging crowd looking at her torment. She is living over again her mother's fate, at the hands of the old Count di Luna. *Manrico* catches the savage words she adds —"Avenge me! Avenge me!"—her mother's last charge; and presently, when *Azucena* and he are left alone, the Gypsy utters such excitable and ominous phrases that *Manrico* suspects all at once that he is not this wild creature's son, but a member of the di Luna line! This, of course, is the fact. But *Azucena* hastily puts away this idea; the Troubadour must not know the truth yet. But *Azucena* also urges the young man never again to lose his chance of stabbing the *Count di Luna* to the heart, when any new contest brings them together. Before *Manrico* can command his troubled and anxious ideas, and just as *Azucena* sinks down again into a stupor, gibbering vague words, the faithful *Ruiz* enters this retreat. *Ruiz* informs his master that he must at once fly to save *Leonora* from abduction by the *Count di Luna.* The *Count* has heard that *Leonora* is hidden in a lonely convent, and she has decided to take the veil, believing her Troubadour dead in the battle of Pelila: and *di Luna* has arranged an ambush to carry off the lady from the very threshold of the church. In vain does *Azucena* urge on *Manrico* the need of caution and remind him of his weakness and wounds. The Troubadour departs with *Ruiz*, breaking away from his anxious protectress and her tears and protests. Is *Azucena* all at once so unwilling to have *Manrico* meet his rival because of affection for him? or is it in fear that only half her vengeance may take shape? Clearly she is torn by contending wishes; and this frenetic Gypsy's inconsistencies throughout the opera are thoroughly true

to nature. She has brought up this young man as a mere tool of vengeance. But she loves him as if he were her own son, and his doom means this wretched creature's own anguish and surcease. The scene changes to a mountain-convent, where *Leonora* is carried off from the protecting sisterhood by *Count di Luna*, before she can assume her vows; but only to be rescued by *Manrico* and his followers. The young couple depart, leaving *di Luna* in a frenzy of defeated passion and disgrace.

The third act, "The Gypsy's Son," finds *Manrico* and *Leonora* anything but safe or free from anxiety. They are in Castellor, a solitary fortress in Biscay, which the Troubadour holds for his Prince; and they are about to be married. But the *Count di Luna* has invested the place, under the commands of the Prince of Arragon, and intends to storm it. So will the *Count* have at his mercy both his successful rival and the woman who has scorned a di Luna. Suddenly an aged Gypsy-woman is brought to him, captured while crossing his camp, apparently as a spy. *Ferrando* recognizes her as the criminal, so long desired. "It is that wretched woman who committed the horrid deed!" he assures *di Luna*. Uselessly does *Azucena* protest her innocence and ignorance of all such wickedness. In furious joy at discovering that she claims to be the humble mother of the very man whom he hates and is now striving to capture, the *Count* orders faggots to be piled up in sight of the besieged enemy in Castellor. "With your death, at least, I shall strike at his heart, and avenge my brother's death!" While this new turn of the tragedy is going on, the lovers in Castellor are on the point of entering the chapel to be united; and, like Mrs. Browning's endangered pair in "The Rhyme of the Duchess May," they can almost forget peril in love. But *Manrico* learns of the scene in the besieging camp. He discovers, in a spasm of horror, the situation of *Azucena*, dragged in chains toward the pyre. He summons a troop and arranges a sortie to save *Azucena;* exclaiming, "I was a son before I became a lover!"

In the fourth act, "The Torture," we find, to our regret, that this filial effort was much worse than useless. The Troubadour did not rescue the miserable *Azucena*. Instead, he was defeated, captured by *di Luna*, and Castellor was taken as well. *Leonora* has escaped, nevertheless, and she has contrived to hide herself somewhere in the mountains with *Ruiz*. But *Count di Luna* has brought *Azucena* and *Manrico* to Arragon, and having matters quite in his own discretion under the orders of the Prince, he has sentenced *Manrico* to be executed privately by the axe, and *Azucena* to be burned—the usual punishment given Gypsies suspected of mischief in Spain, at the date. The mother and her son are chained in a lonely tower of Aliaferia, to die at morning. But *Leonora* has come to Aliaferia to try to save her lover, or else to bid him farewell—perhaps to do both. She hears him singing his last adieu to her—still a Troubadour—in his tower, and though she cannot be nearer him than the iron doors, she joins her sorrow to his. The *Count di Luna* comes. *Leonora* summons all her courage, and starts forward, throws herself at his feet, and begs for *Manrico's* life, and for an interview with him, one last meeting—offering to be mistress, wife or anything else to *di Luna* in exchange. *Di Luna* is overjoyed, and consents. "He shall live!" "Thou shalt possess me, di Luna, but cold and lifeless!" exclaims *Leonora* to herself, in triumph, as she turns away and swallows

a slow poison, which will spare her only long enough to part with her lover. The final scene comes. In the prison, *Manrico* is soothing to sleep the terrified and distraught *Azucena,* whose strength is so nearly past that the woman will perhaps not live to be the victim of the morning's fires. Perhaps her secret, and her life-long design, will die with her. *Leonora* enters. *Manrico* is amazed; but when *Leonora* tells him that he is free to escape, he mistakes her faithfulness. *Leonora* has not told him its price—her death. But with the beautiful lady's falling dead at the feet of the Troubadour, with the *Count di Luna* coming in to break his pledge, with *Manrico* ordered to death in the courtyard below, the Gypsy's revenge is won ! She rouses from her death-stupor and drags *di Luna* to the window where the torches light the block and the corpse. "He was your brother !" she shrieks—"O mother, thou art avenged !" and she falls lifeless, leaving the fratricide in awful anguish staring at the headless body of the man who was indeed Garzia di Luna. Surely we have supped full with horror, in such a drama !

Now, crude and stagy as is this opera-book, it is by no means unsuited to its object. It has the merits of sharp characterizations, of unstaying movement, of climax on climax that appeal to the average emotions, and of a fourfold tragedy. It gives what Mrs. Malaprop would call "a nice derangement" of love, rivalry, the struggle between a daughter's life-long resolve for a vendetta and a life-long affection for the very being whose death is most essentially part of her plan. There is also a deal of color in the pictures. These things are not always so effectively balanced in a mere libretto, and they are better matter than heavy Scandinavian mythology and wordy psychology. Let us notice that *Leonora* is not the heroine of the "Trovatore," though she has lavish music, and the "center of the stage," as befits her importance, again and again. No—*Azucena,* the swarthy and ominous *Azucena,* is the character in most relief, capable of thrilling a house quite as strongly as does *Fides, Amneris* or *Ortrud. Azucena* and *Meg Merrilies* are the great Gypsies of romance; and it is not generally known that young Gutierrez de la Vega had Scott's towering Meg in mind when he worked out the type into truculent savagery. In the English stage-version of "Il Trovatore" its title was made "The Gypsy's Vengeance." That is really the right title. Certain famous mezzo-sopranos and contraltos have been unforgettable in the part of *Azucena,* especially Mme. Viardot-Garcia. As to the historic casts of the other roles, they are a complete record of Italian singing since 1853; its finest art and its poorest.

Is the "Trovatore" a bad opera or a good one?—a very bad or a very good one?—especially if we judge it by to-day's searching standards. The matter is most interesting in its *pros* and *cons.* "Il Trovatore" is both very bad and very good. It is overrunning with melody, including many tunes of eminent beauty. No Italian opera can put it to the blush for mere melodiousness. But, on the other hand, the "Trovatore" often utters melodies that are commonplace and occasionally vulgar ; and its tunes are built too much on the same rhythmic figures, too nearly dance-tunes, and in their spirit are often not in keeping with the words and situations that the characters are singing or encountering. The recitatives throughout are weak, and jotted down as if Verdi cared nothing—as at the time he did not much care—for making a due effect of this noble element in an opera's pages. There is

strong dramatic truth in certain passages, in the fine last act especially, where lyric beauty and the emotions of pathos, despair, passion and vengeance all succeed with superb contrast. But, *per contra*, over and over again the ordinarily dramatic and the extraordinarily alike are slighted. The actual vocal and instrumental writing in the opera is continually bad, or at least feeble, what with distorted words, a jerky, ejaculative style, and thin and noisy choruses.

In fact, what "Il Trovatore" needs and deserves is Verdi's careful, restrained re-writing of it; not by his trying to make this opera into an "Aida;" but merely with his giving it more musicianly refinement in technic and with strengthening its infirmities. Probably, it will never be honored by this gracious attention.

Nor, after all is said, is such a thing indispensable. Every defect admitted, "Il Trovatore" remains an Italian opera of such natural, vivid beauty and spontaneous power that only a warped judgment can ever wish to be in at the death of the old score; and that calamity is remote. Its old-mine gems are still bright. Artists make out of operas what their voices and intelligences prompt. Leonora's lovely, suave air "Tacea la notte placida," the ringing Anvil Chorus, *Azucena's* wild ballad "Stride la vampa" (which Verdi uses as a sort of characteristic motive in the opera, as he also uses a phrase from *Leonora's* aria, named above), the free, rich air for *di Luna*, "Il balen del suo sorriso," and every note of the Tower Scene and of the final Prison Scene—these things have passed into all the world's musical mind, just as familiar sentences from literature become catch-phrases and proverbs. We all have heard of the man who objected to Shakespeare as an original author, because his "Hamlet" was "so full of quotations." The "Trovatore" has become one long chain of quotations, as every orchestrion and music-machine and drawing-room attests. Let us notice, too, that "Il Trovatore" is an essentially Verdian opera, no matter what finer art has, in his "third period," added lustre and dignity, and confirmed the gifts and individuality of its great writer. Long years after Verdi had dashed down this score of the "Trovatore," with more haste than elegance, he had occasion to move us by the tremendous outcry of the Princess *Amneris* despairing against the doom of the Egyptian soldier whom she loved. Verdi went back to the Tower Scene of the "Trovatore," and transplanted into "Aida" the very phrase of *Leonora's* anguish, as what seemed to him again the voice of such an emotional situation. It was a wise reference. It was significant, too, if we look below the surface of art, and try to appreciate without prejudice how true dramatic utterance may be hid under by no means perfect examples of style and inspiration.

E. IRENÆUS STEVENSON.

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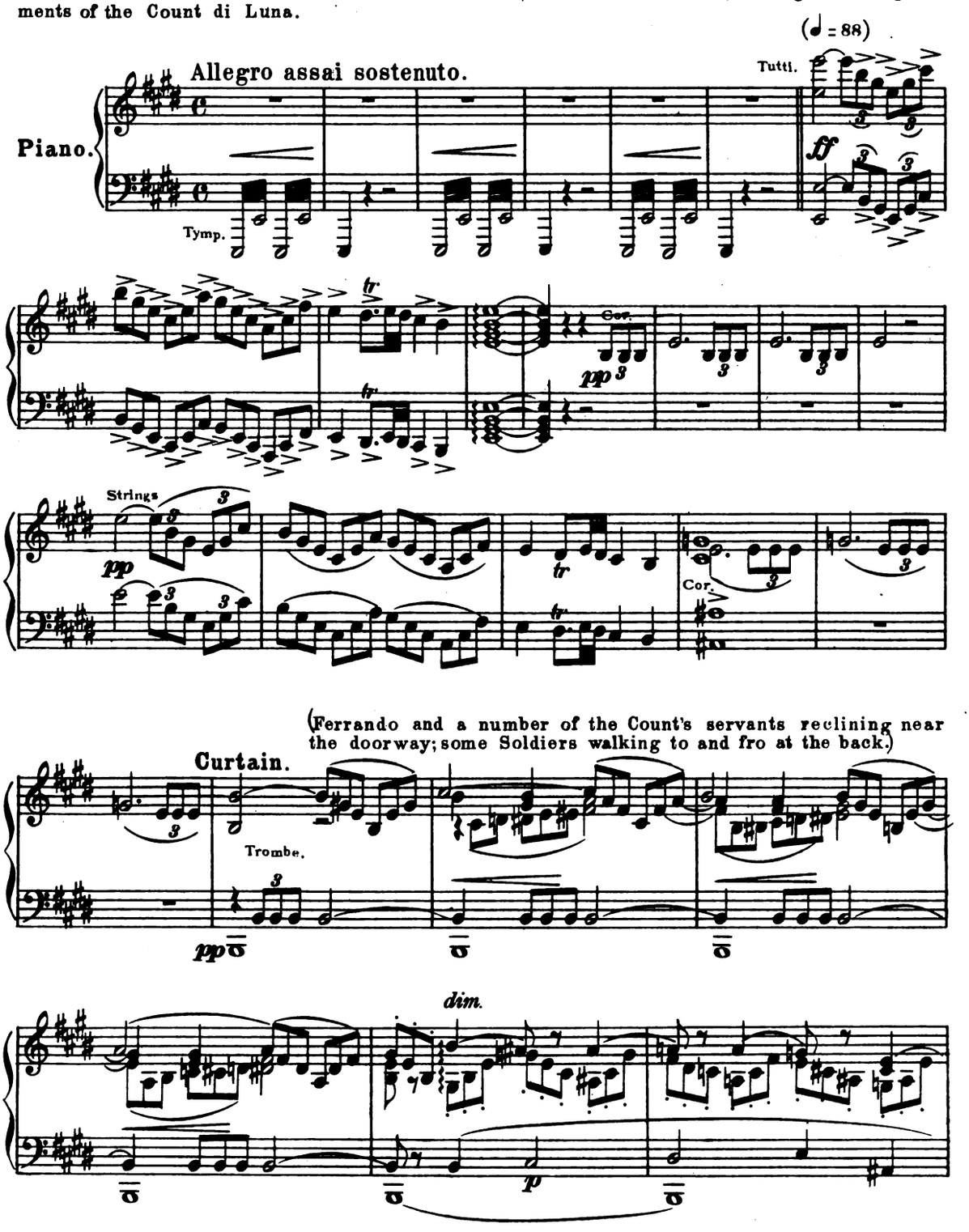
Il Trovatore.

Act I. (The Duel.)

No 1. "Abbietta zingara,,
Introductory Chorus and Song.

Scene.—A vestibule in the Palace of Aliaferia; on one side a door, leading to the apartments of the Count di Luna.



Ferrando. (To the servants, who are going to sleep.)

Al-l'er - ta! Al - l'er - ta!
A-rouse ye! a - rouse ye!

allarg. molto piano

ff

Recit.

Il Con - te ne duo - po at-
Be wake-ful, the Count is re -

ten-der vi - gi - lan - do; ed e - gli ta - lor pres-so i ve - ro - ni del - la sua
turn a-wait not sleeping, he of-ten doth watch, un-til the darkness melts in - to

Allegro.

ca - ra, in - te - re pas - sa le not - ti.
morn - ing, be - neath his fair la - dy's win - dow.

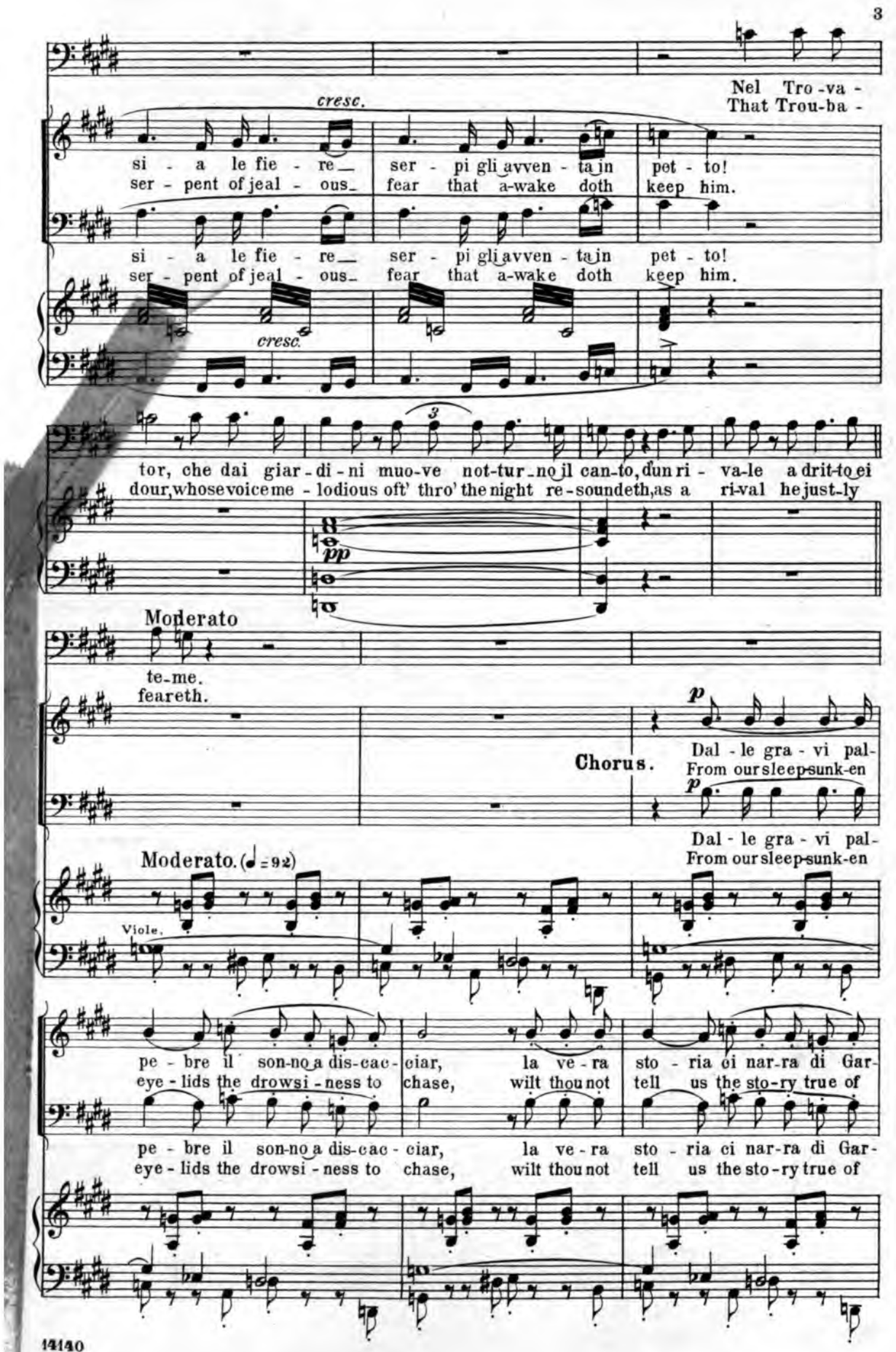
TENOR. *pp*
Ge - lo -
Chorus of Servants. 'Tis the

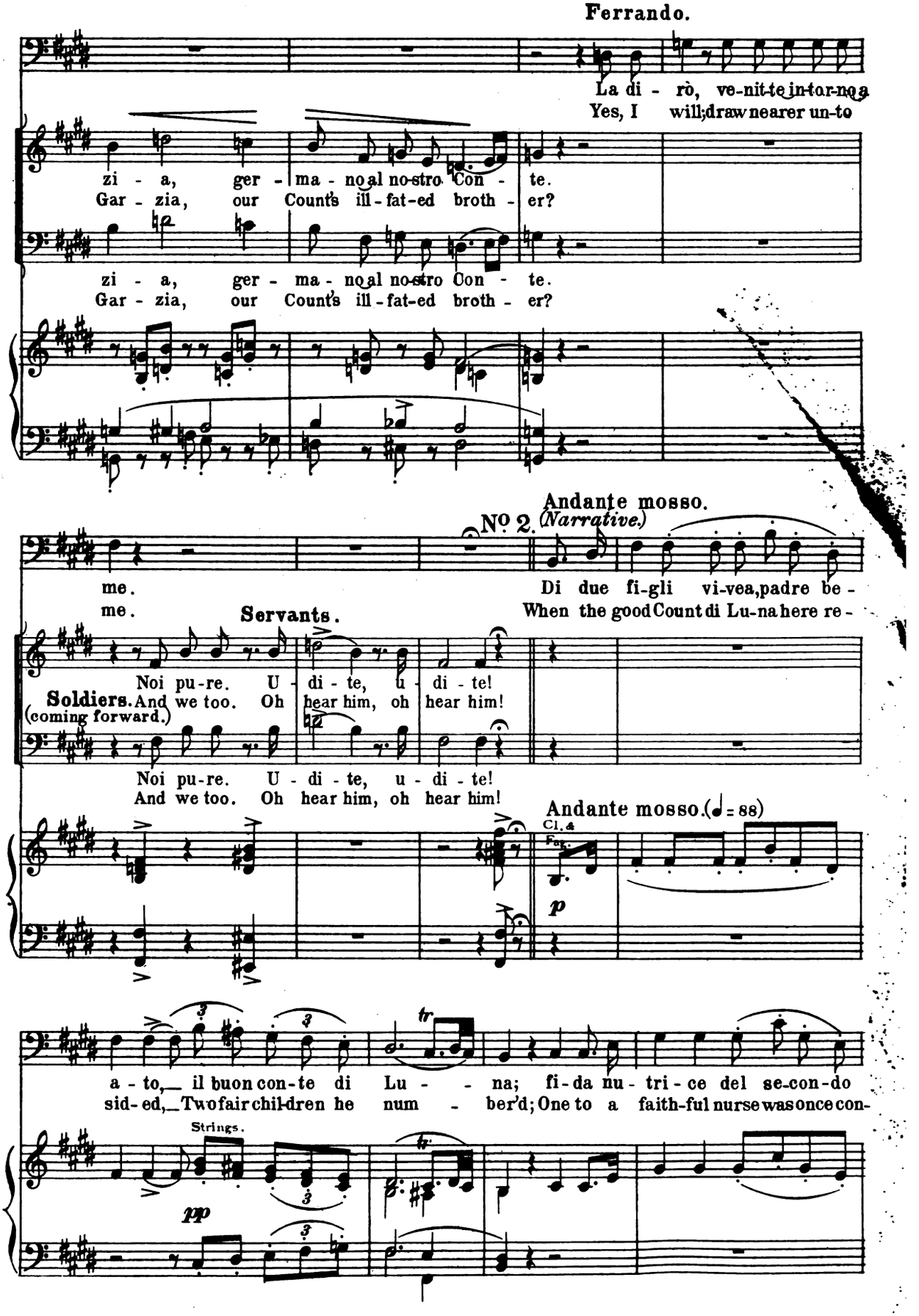
BASS. *pp*
Ge - lo -
'Tis the

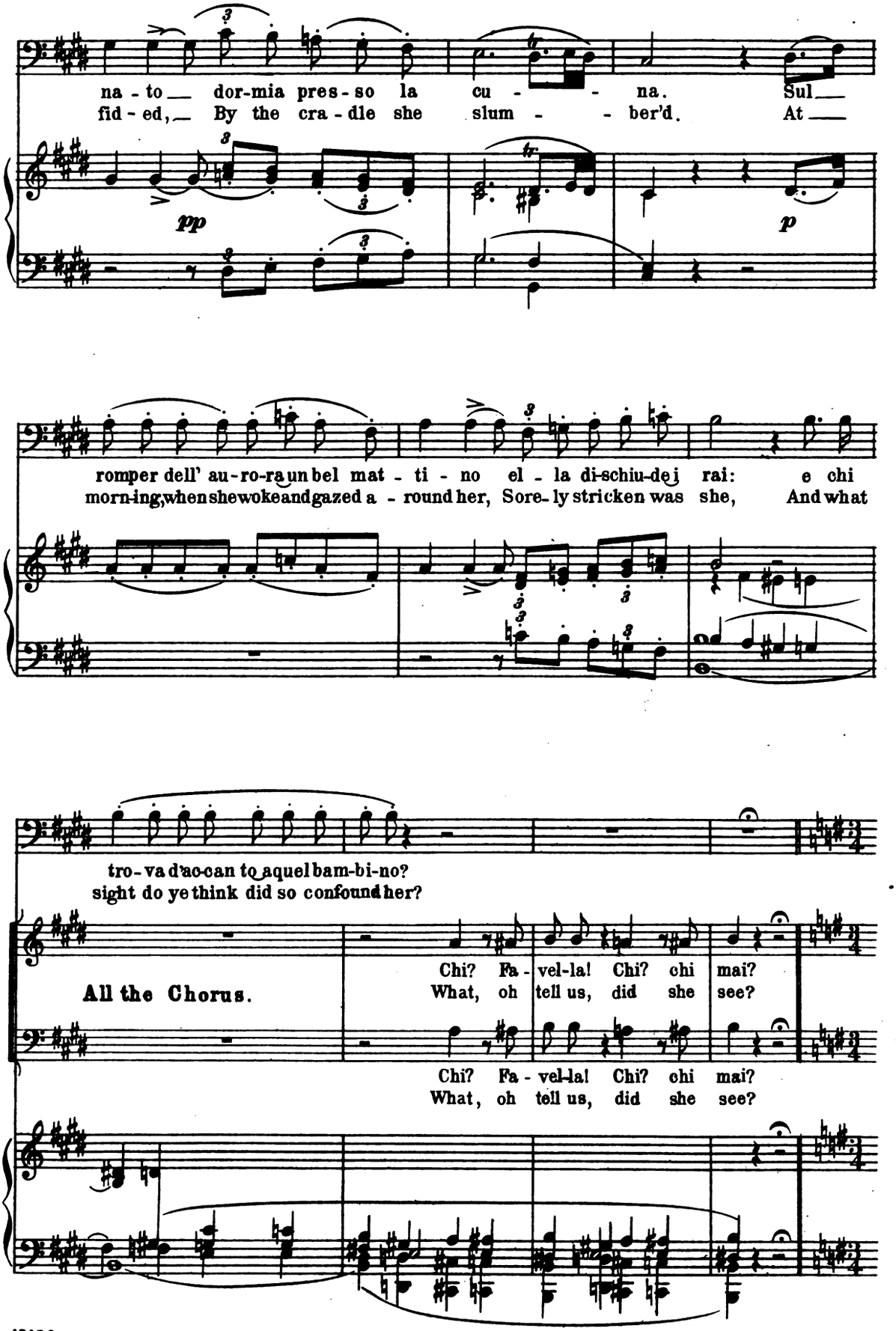
Allegro.

pp
Strings

p


Nel Tro - va -
That Trou-ba -
cresc.
si - a le fie - re ser - pi gli avven - ta in pet - to!
ser - pent of jeal - ous fear that a-wake doth keep him.
si - a le fie - re ser - pi gli avven - ta in pet - to!
ser - pent of jeal - ous fear that a-wake doth keep him.
cresc.
tor, che dai giar - di - ni muo-ve not-tur - no il can-to, dun ri - va-le a drit-to ei
dour, whose voice me - lodious oft' thro' the night re - soundeth, as a ri-val he just-ly
pp
Moderato
te-me.
feareth.
p
Chorus.
Dal - le gra - vi pal-
From our sleep-sunk-en
p
Dal - le gra - vi pal-
From our sleep-sunk-en
Moderato. (♩ = 92)
Viole.
pe - bre il son-no a dis-cac - ciar, la ve - ra sto - ria ci nar-ra di Gar-
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto-ry true of
pe - bre il son-no a dis-cac - ciar, la ve - ra sto - ria ci nar-ra di Gar-
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto-ry true of


Ferrando.
La di - rò, ve-nit-te in-tor-no a
Yes, I will; draw nearer un-to
zi - a, ger - ma - no al no-stro Con - te.
Gar - zia, our Count's ill - fat-ed broth - er?
zi - a, ger - ma - no al no-stro Con - te.
Gar - zia, our Count's ill - fat-ed broth - er?
Andante mosso.
No 2. (Narrative.)
me.
Di due fi-gli vi-vea, padre be -
me.
When the good Count di Lu-na here re -
Servants.
Noi pu-re. U - di - te, u - di - te!
Soldiers. (coming forward.)
And we too. Oh hear him, oh hear him!
Noi pu-re. U - di - te, u - di - te!
And we too. Oh hear him, oh hear him!
Andante mosso. (♩ = 88)
Cl. & Fag.
p
a - to, il buon con-te di Lu - - na; fi-da nu - tri - ce del se-con-do
sid-ed, Two fair chil-dren he num - ber'd; One to a faith-ful nurse was once con-
Strings.
pp


na - to dor-mia pres - so la cu - - na. Sul
fid - ed, By the cra - dle she slum - - ber'd. At
pp
p
romper dell' au-ro-ra un bel mat - ti - no el - la di-schiu-dej rai: e chi
morn-ing, when she woke and gazed a - round her, Sore-ly stricken was she, And what
tro-va d'ac-can to aquel bam-bi-no?
sight do ye think did so confound her?
All the Chorus.
Chi? Fa - vel-la! Chi? chi mai?
What, oh tell us, did she see?
Chi? Fa - vel-la! Chi? chi mai?
What, oh tell us, did she see?

Allegretto. (♩= 112)

Mysteriously

pp mezza voce

Ab - biet - ta zin - gara, lo - sca ve - gliar - da!
Swar - thy and threatening, a Gip - sy wom - an,

Strings Con & Fag.

p

Cin - ge - va j sim - bo - li, di ma - li - ar - da, E sul fan -
Bear - ing of fiendish art, sym - bols in - hu - man, Up - on the

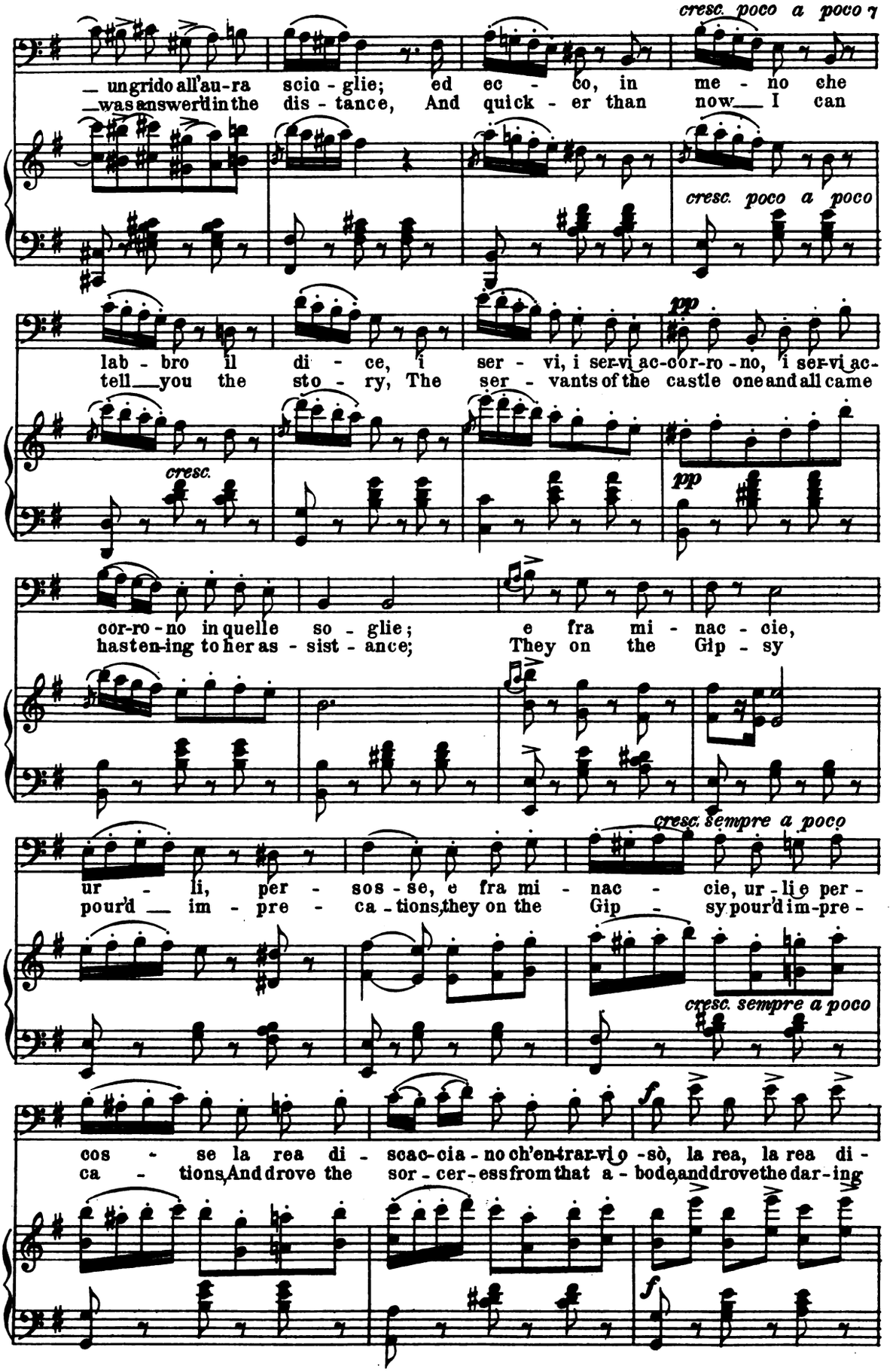
pp

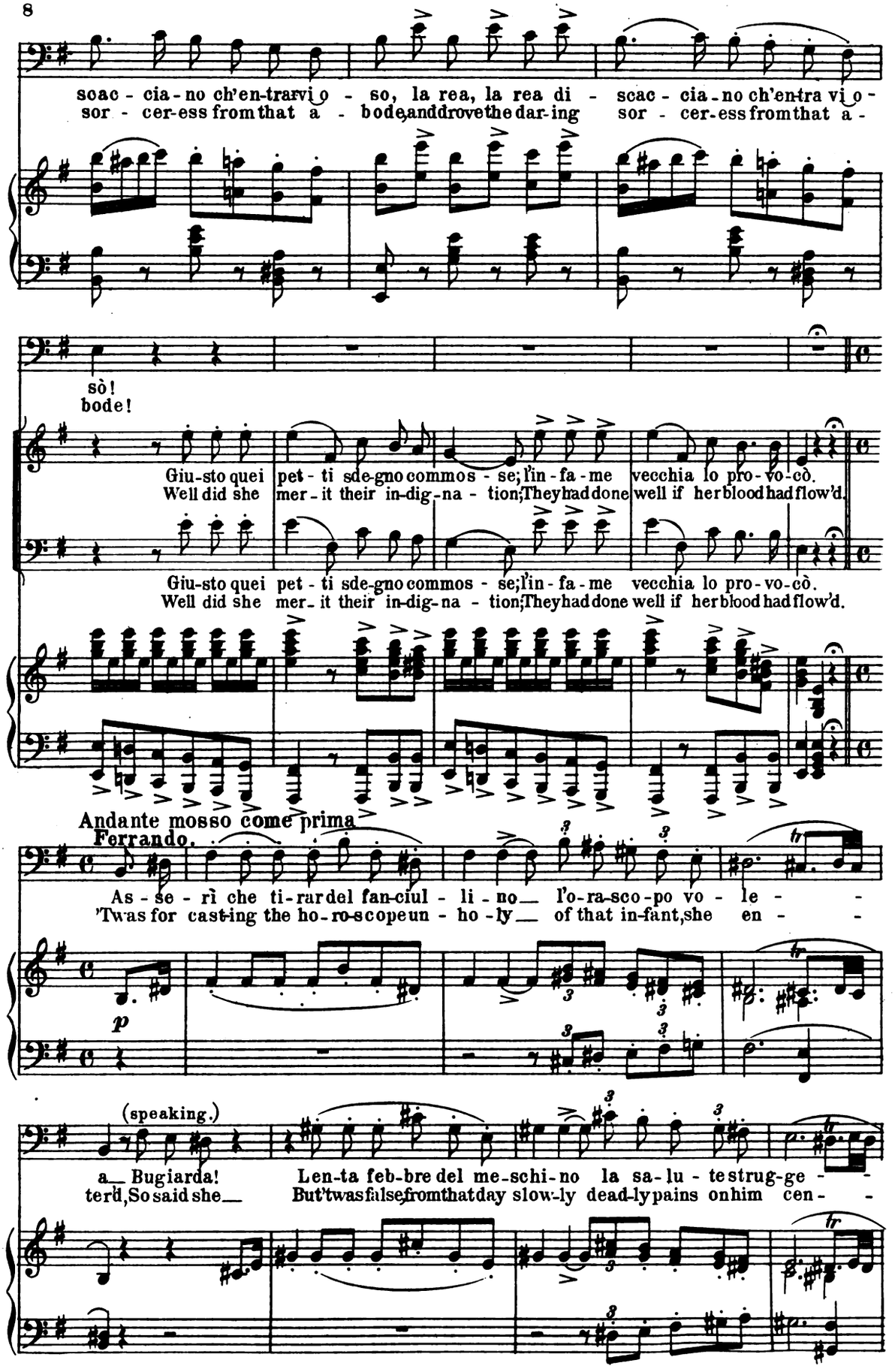
ciul - lo, con vi - so ar - ci - gno, l'occhio af - fig - ge - a
in - fant fierce - ly she gaz - es, As if to seize him

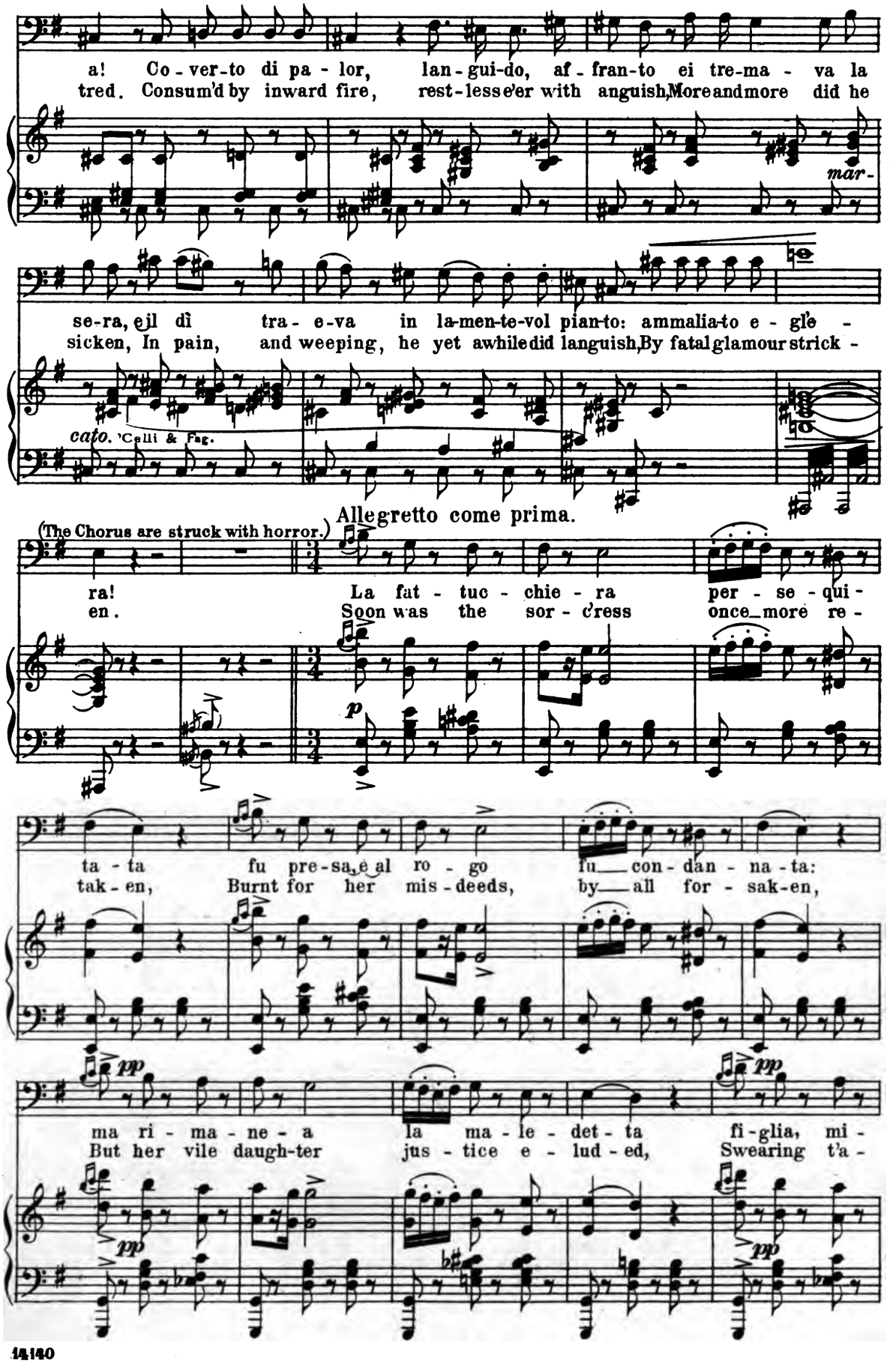
pp

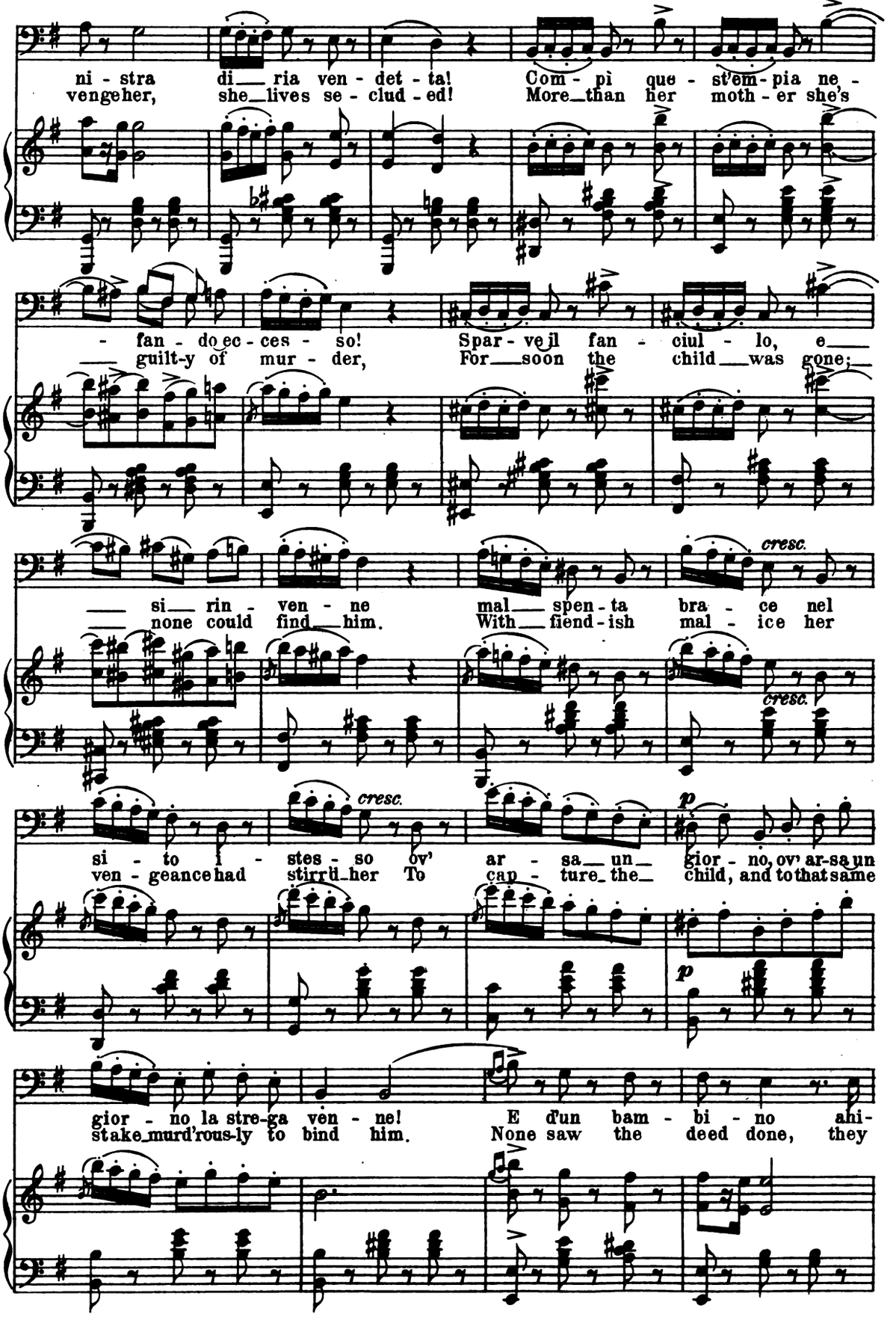
tor - vo, san - gui - gno! D'or - ror com - pre - sa,
her arm she rais - es! Spell - bound the nurse watch'd,

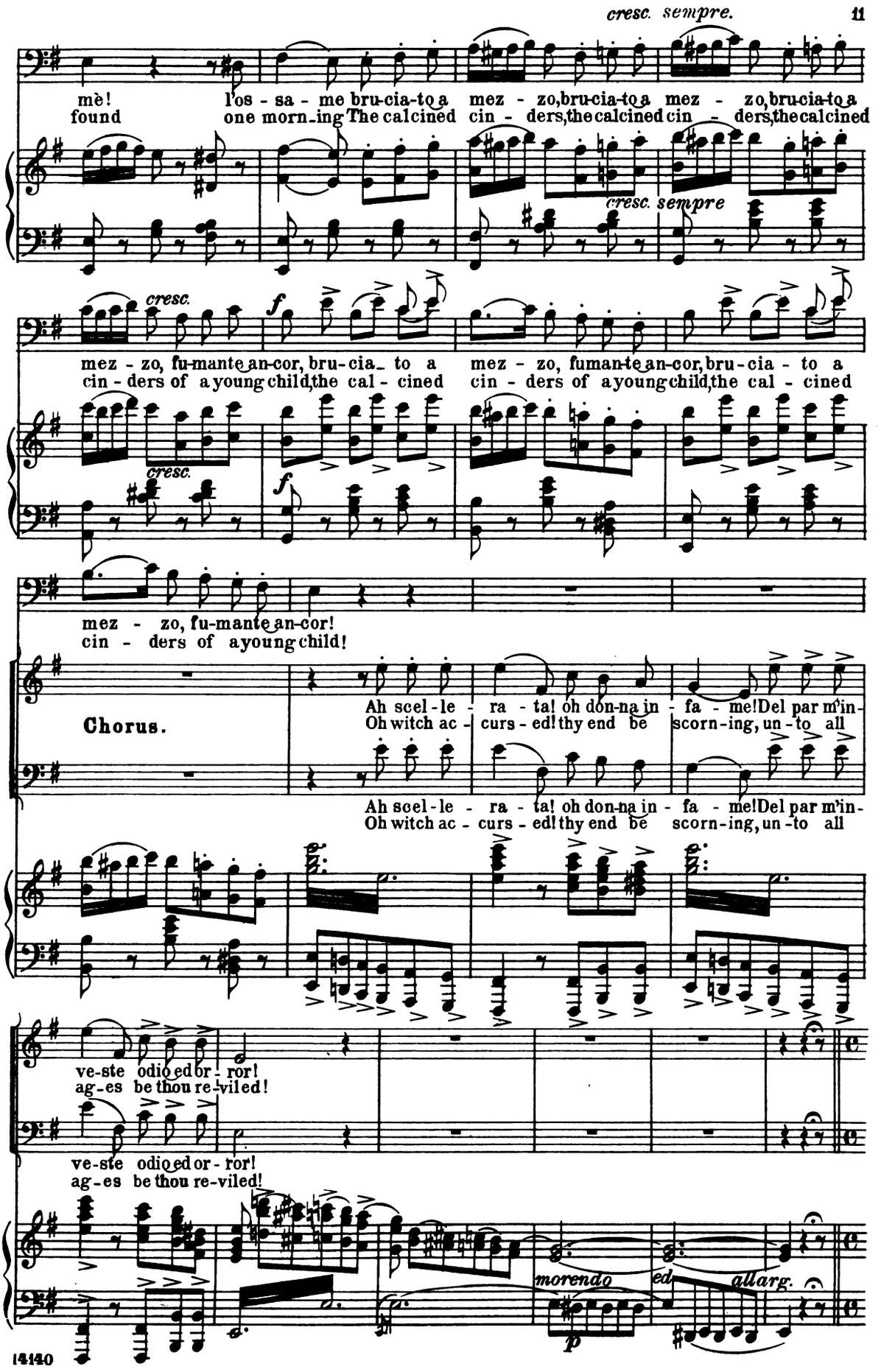
compresa è la nu - tri - ce A - cu - to un gri - do,
at first the beldame hoar - y, But soon her shriek - ing


cresc. poco a poco
_ un grido all'au-ra scio - glie; ed ec - co, in me - no che
_ was answer'd in the dis - tance, And quick - er than now_ I can
cresc. poco a poco
pp
lab - bro il di - ce, i ser - vi, i ser-vi ac-cor-ro - no, i ser-vi ac-
tell_ you the sto - ry, The ser - vants of the castle one and all came
cresc.
pp
cor-ro - no in quelle so - glie; e fra mi - nac - cie,
hasten-ing to her as - sist - ance; They on the Gip - sy
cresc. sempre a poco
ur - li, per - sos - se, e fra mi - nac - cie, ur - li e per -
pour'd _ im - pre - ca - tions, they on the Gip - sy pour'd im-pre -
cresc. sempre a poco
f
cos - se la rea di - scac-cia - no ch'en-trar-vi o - sò, la rea, la rea di -
ca - tions, And drove the sor - cer - ess from that a - bode, and drove the dar - ing
f


scac - cia - no ch'en-tra vi o - so, la rea, la rea di - scac - cia - no ch'en-tra vi o -
sor - cer-ess from that a - bode, and drove the dar-ing sor - cer-ess from that a -
sò!
bode!
Giu-sto quei pet - ti sde-gno com mos - se; l'in - fa - me vecchia lo pro - vo - cò.
Well did she mer - it their in-dig-na - tion; They had done well if her blood had flow'd.
Giu-sto quei pet - ti sde-gno com mos - se; l'in - fa - me vecchia lo pro - vo - cò.
Well did she mer - it their in-dig-na - tion; They had done well if her blood had flow'd.
Andante mosso come prima
Ferrando.
As - se - rì che ti - rar del fan-ciul - li - no l'o-ra-sco-po vo - le -
'Twas for cast-ing the ho-ro-scope un - ho - ly of that in-fant, she en -
p
(speaking.)
a Bugiarda!
terd, So said she
Len-ta feb-bre del me-schi-no la sa-lu - te strug-ge -
But 'twas false from that day slow-ly dead-ly pains on him cen -


a! Co - ver-to di pa - lor, lan - gui-do, af - fran-to ei tre-ma - va la
tred. Consum'd by inward fire, rest - less e'er with anguish, More and more did he
mar -
se-ra, e il dì tra - e-va in la-men-te-vol pian-to: ammalia-to e - gl'e -
sicken, In pain, and weeping, he yet awhile did languish, By fatal glamour strick -
cato. 'Celli & Fag.
Allegretto come prima.
(The Chorus are struck with horror.)
ra! La fat - tuc - chie - ra per - se - qui -
en. Soon was the sor - c'ress once more re -
p
ta - ta fu pre-sa, e al ro - go fu con - dan - na - ta:
tak - en, Burnt for her mis - deeds, by all for - sak-en,
pp
ma ri - ma - ne - a la ma - le - det - ta fi - glia, mi -
But her vile daugh-ter jus - tice e - lud - ed, Swearing t'a -
pp
pp


ni - stra di___ ria ven - det - ta! Com - pì que - st'em - pia ne -
vengeher, she_lives se - clud - ed! More_than her moth - er she's
- fan - do ec - ces - so! Spar - vejl fan - ciul - lo, e___
___ guilt-y of mur - der, For___soon the child___was gone;___
___ si___ rin - ven - ne mal___ spen - ta bra - ce nel
___ none could find___him. With___fiend - ish mal - ice her
si - to i - stes - so ov' ar - sa___un___ gior - no, ov' ar-sa un
ven - geance had stirr'd_her To cap - ture_the_ child, and to that same
gior - no la stre-ga ven - ne! E d'un bam - bi - no ani-
stake_murd'rous-ly to bind him. None saw the deed done, they
cresc.
cresc.
cresc.
p
p


cresc. sempre.
mè! l'os - sa - me bru-cia-to a mez - zo, bru-cia-to a mez - zo, bru-cia-to a
found one morn-ing The cal-cined cin - ders, the cal-cined cin - ders, the cal-cined
cresc. sempre
cresc.
mez - zo, fu-mante an-cor, bru-cia- to a mez - zo, fu-mante an-cor, bru-cia - to a
cin - ders of a young child, the cal - cined cin - ders of a young child, the cal - cined
cresc.
mez - zo, fu-mante an-cor!
cin - ders of a young child!
Chorus.
Ah scel - le - ra - ta! oh don-na in - fa - me! Del par m'in-
Oh witch ac - curs - ed! thy end be scorn-ing, un - to all
Ah scel - le - ra - ta! oh don-na in - fa - me! Del par m'in-
Oh witch ac - curs - ed! thy end be scorn-ing, un - to all
ve-ste odio ed or - ror!
ag-es be thou re-viled!
ve-ste odio ed or - ror!
ag-es be thou re-viled!
morendo
ed allarg.

Nº 3. "Sull' orlo dei tetti.,,

Solo with Chorus.

Andante. **Ferrando.** Adagio.

Bre - vi e tri - sti gior - ni vis - se; pu - re i -
Soon his days of sor - row end - ed; but he

Chorus. TENORS.

E il pa - dre?
The fa - ther?

BASSES.

E il pa - dre?
The fa - ther?

Andante. Adagio. (♩ = 80)

Piano Strings. pp Bassi & Fag.

gno - to del cor pre - sen - ti - men - to gli di - ce - va, che spen - to non e - ra il
ne'er could believe his child had per - ished; in his heart a pre - sen - ti - ment ev - er

fi - glio; ed, a mo - rir vi - ci - no, bra - mò che il si - gnor no - stro a lui giu -
linger'd, that he at last should find him; and when up - on his death-bed, he made his

Poco più mosso.

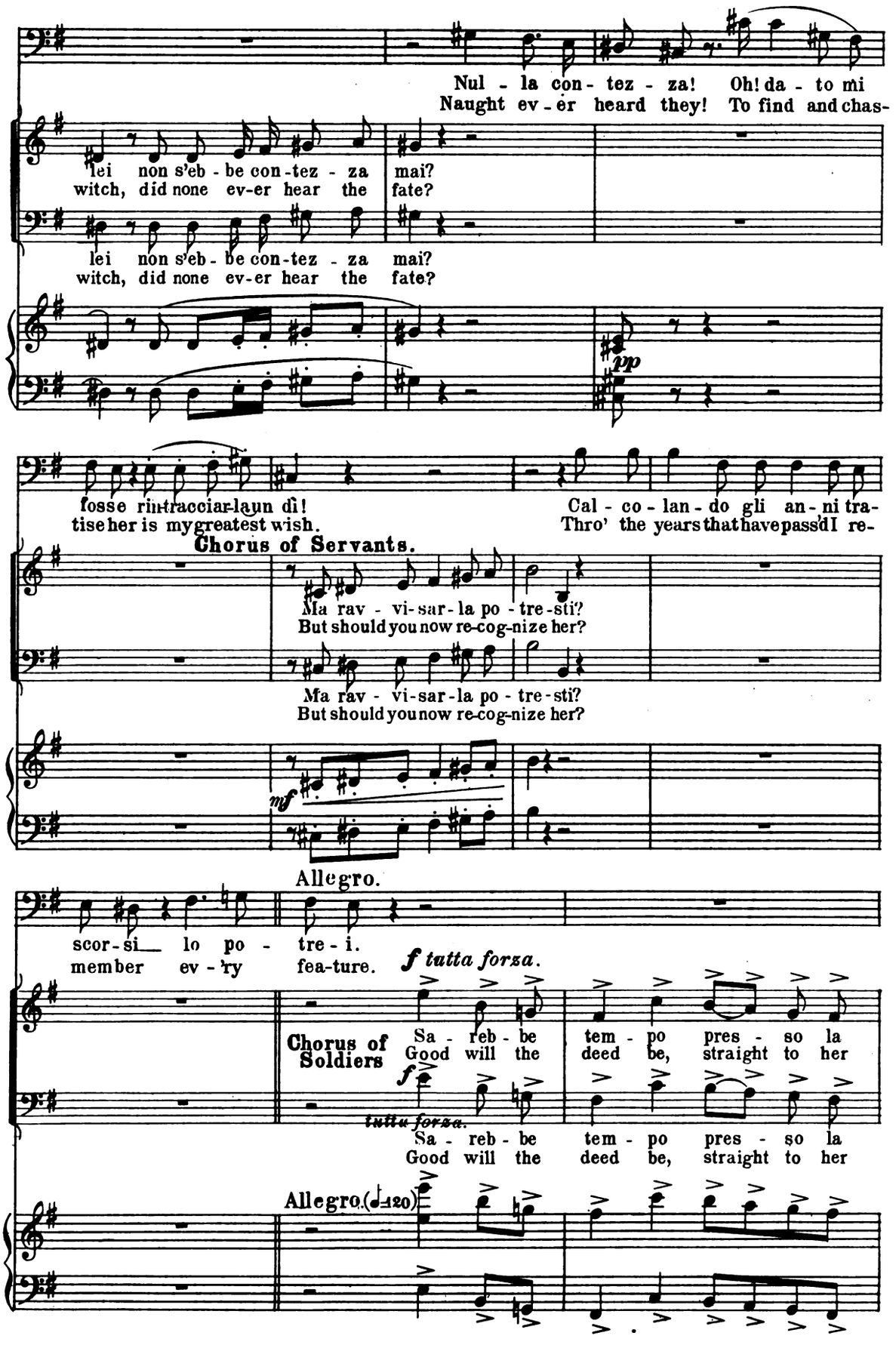
ras - se di non ces - sar le in - da - gi - ni — Ah! fur va - ne!
son swear to search for him un - ceas - ing - ly. Vain his man - date!

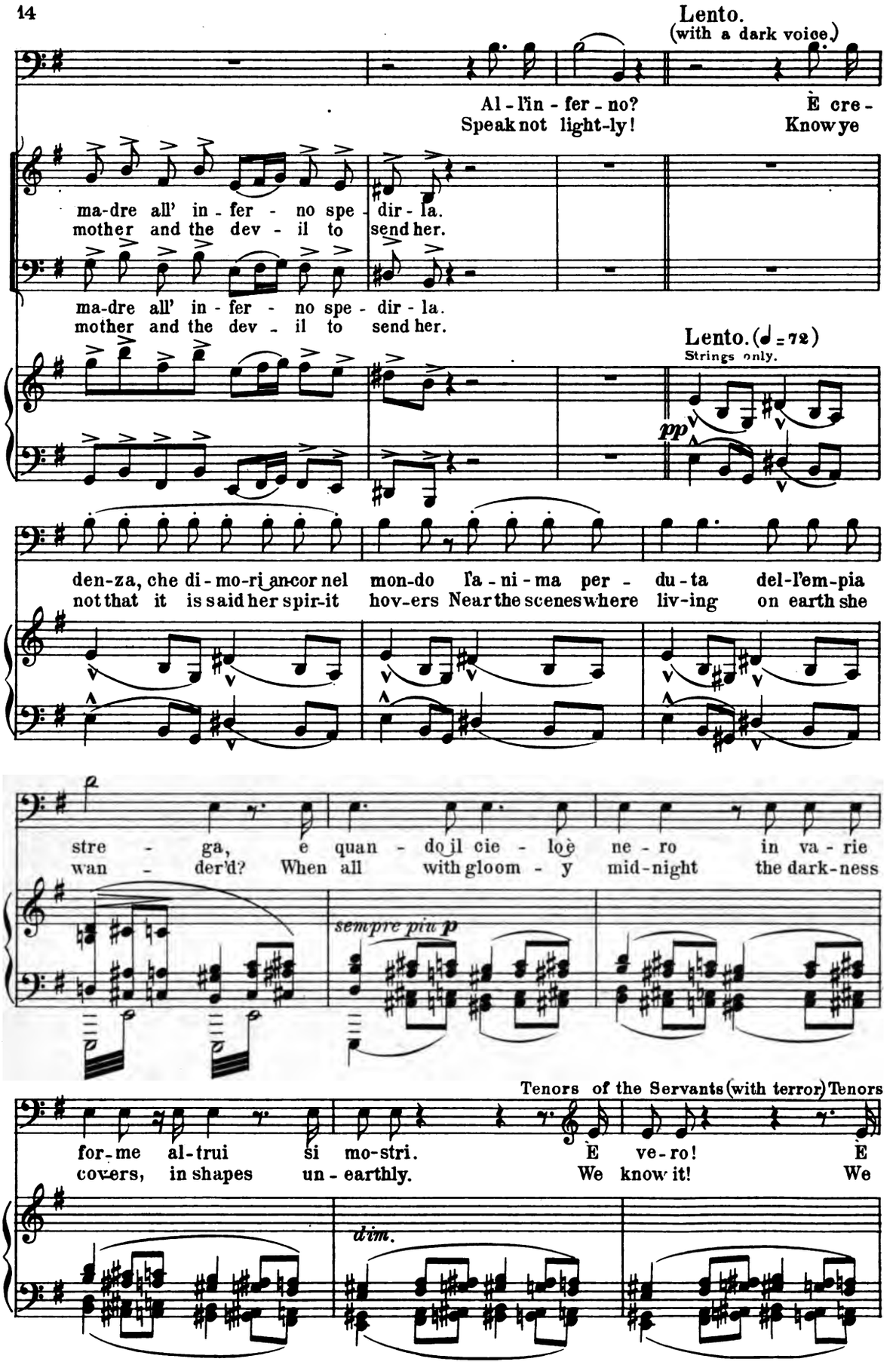
Chorus of Soldiers.

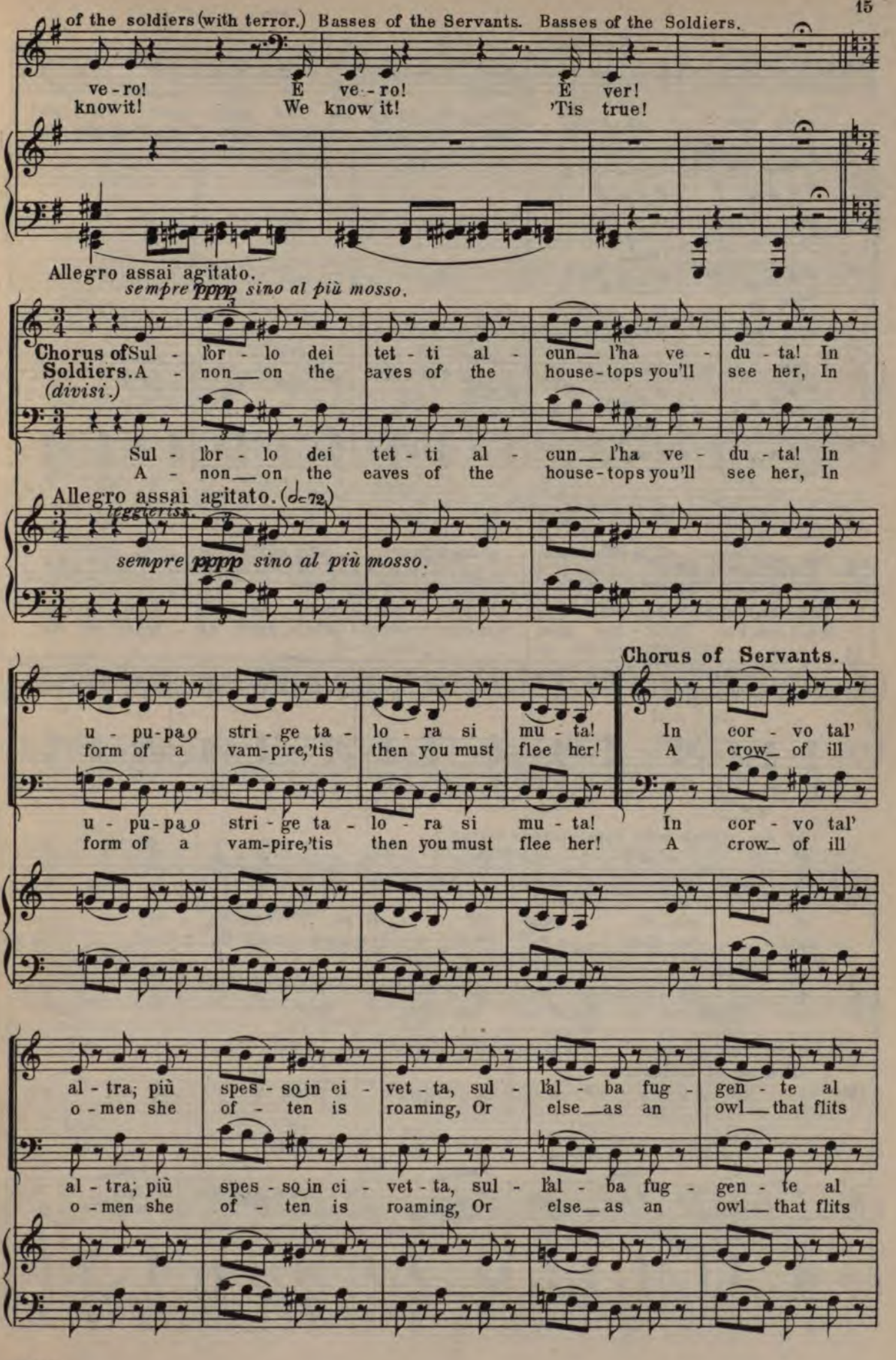
E di co -
And of that

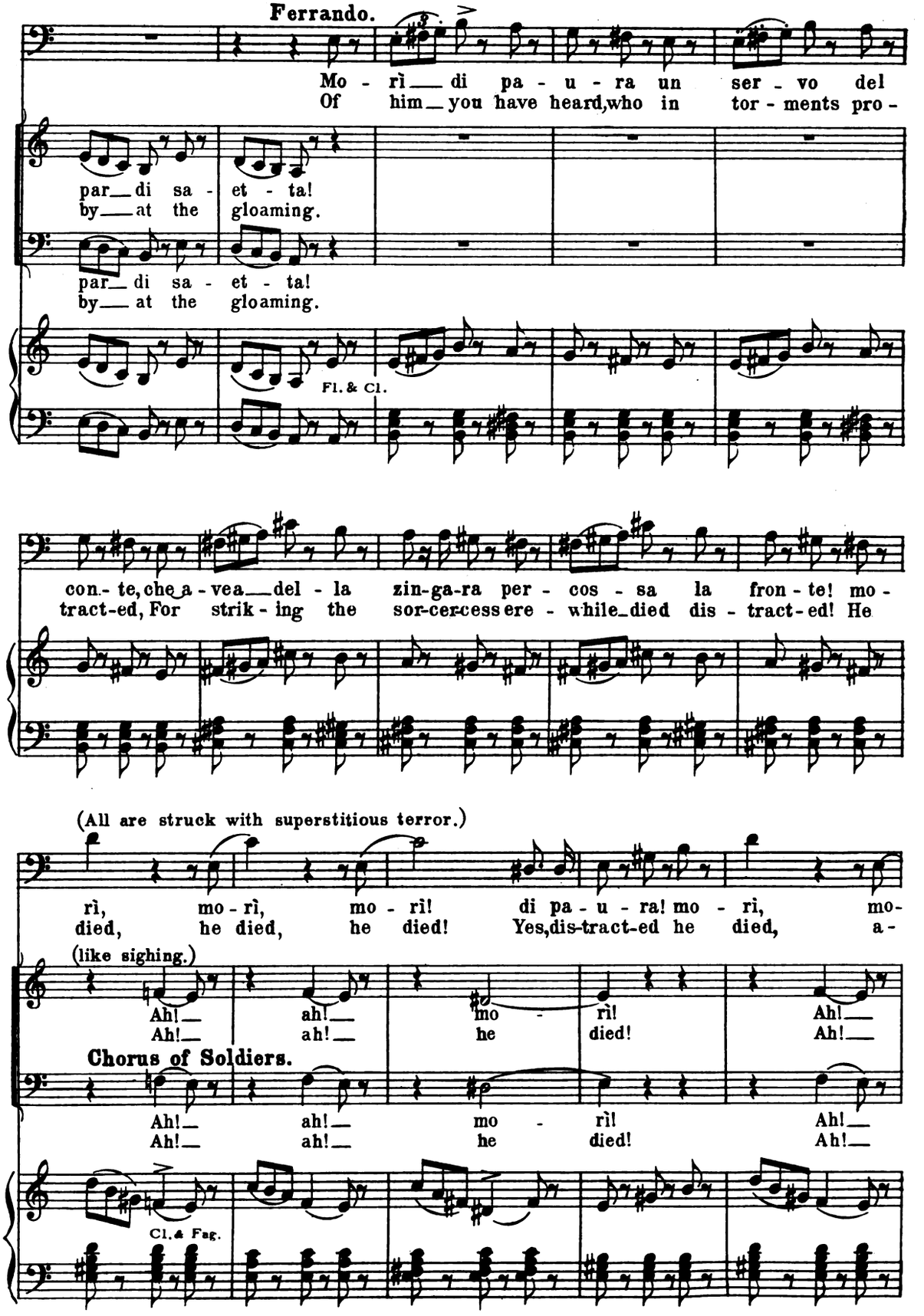
E di co -
And of that

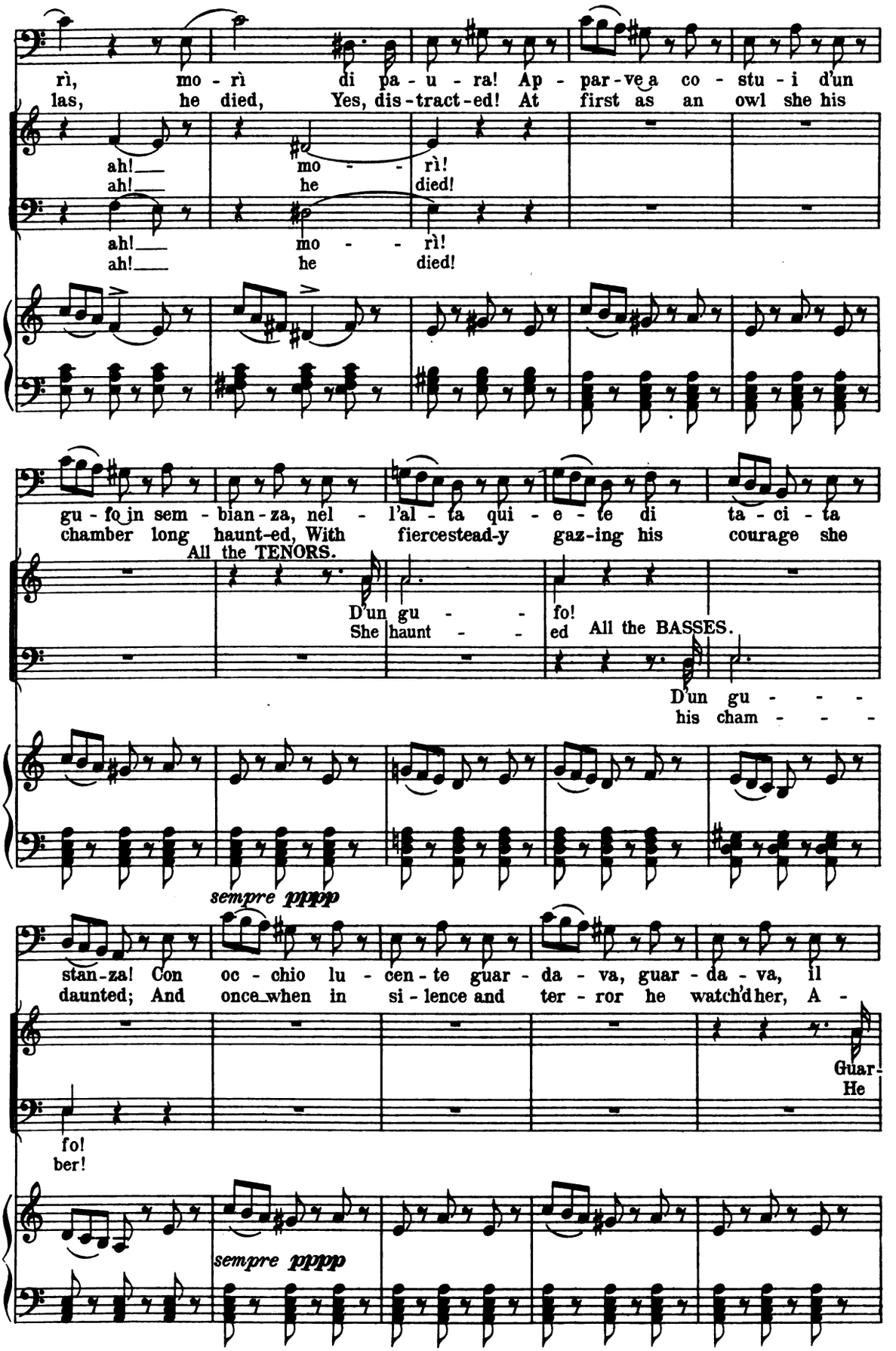
Poco più mosso. (♩ = 100)

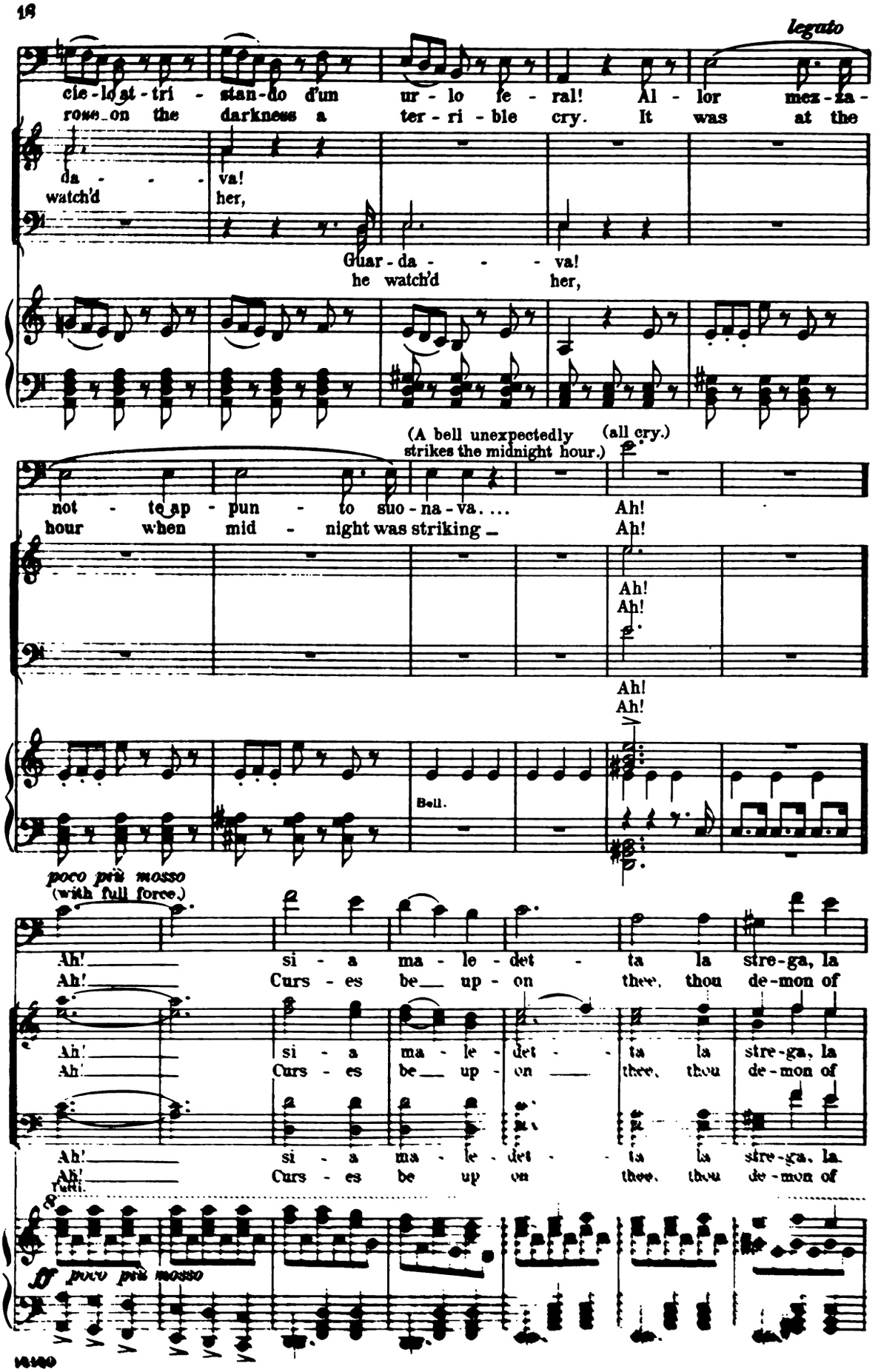

Nul - la con - tez - za! Oh! da - to mi
Naught ev - er heard they! To find and chas-
lei non s'eb - be con-tez - za mai?
witch, did none ev-er hear the fate?
lei non s'eb - be con-tez - za mai?
witch, did none ev-er hear the fate?
pp
fosse rintracciar-laun dì!
tise her is my greatest wish.
Cal - co - lan - do gli an - ni tra-
Thro' the years that have pass'd I re-
Chorus of Servants.
Ma rav - vi-sar - la po - tre-sti?
But should you now re-cog-nize her?
Ma rav - vi-sar - la po - tre-sti?
But should you now re-cog-nize her?
mf
Allegro.
scor-si lo po - tre - i.
member ev - 'ry fea-ture.
f tutta forza.
Chorus of Soldiers
Sa - reb - be tem - po pres - so la
Good will the deed be, straight to her
f
tutta forza.
Sa - reb - be tem - po pres - so la
Good will the deed be, straight to her
Allegro. (♩=120)


Lento.
(with a dark voice.)
Al - l'in - fer - no?
Speak not light-ly!
È cre -
Know ye
ma-dre all' in - fer - no spe - dir - la.
mother and the dev - il to send her.
ma-dre all' in - fer - no spe - dir - la.
mother and the dev - il to send her.
Lento. (♩ = 72)
Strings only.
pp
den-za, che di - mo-ri ancor nel mon-do l'a - ni - ma per - du - ta del-l'em-pia
not that it is said her spir-it hov-ers Near the scenes where liv-ing on earth she
stre - ga, e quan - do il cie - lo è ne - ro in va - rie
wan - der'd? When all with gloom - y mid-night the dark-ness
sempre più p
Tenors of the Servants (with terror) Tenors
for-me al-trui si mo-stri. È ve-ro! È
cov-ers, in shapes un - earthly. We know it! We
dim.


of the soldiers (with terror.) Basses of the Servants. Basses of the Soldiers.
ve - ro! E ve - ro! E ver!
know it! We know it! 'Tis true!
Allegro assai agitato.
sempre pppp sino al più mosso.
Chorus of Soldiers. (divisi.)
Sul - lor - lo dei tet - ti al - cun l'ha ve - du - ta! In
A - non on the eaves of the house-tops you'll see her, In
Allegro assai agitato. (♩=72)
leggierissimo
sempre pppp sino al più mosso.
Chorus of Servants.
u - pu-pa o stri - ge ta - lo - ra si mu - ta! In cor - vo tal'
form of a vam-pire, 'tis then you must flee her! A crow of ill
al - tra; più spes - so in ci - vet - ta, sul - l'al - ba fug - gen - te al
o - men she of - ten is roaming, Or else as an owl that flits


Ferrando.
Mo - rì di pa - u - ra un ser - vo del
Of him you have heard,who in tor - ments pro -
par di sa - et - ta!
by at the gloaming.
par di sa - et - ta!
by at the gloaming.
Fl. & Cl.
con.- te, che a - vea del - la zin-ga-ra per - cos - sa la fron - te! mo -
tract-ed, For strik - ing the sor-cer-cess ere - while died dis - tract - ed! He
(All are struck with superstitious terror.)
rì, mo - rì, mo - rì! di pa - u - ra! mo - rì, mo-
died, he died, he died! Yes,dis-tract-ed he died, a-
(like sighing.)
Ah! ah! mo - rì! Ah!
Ah! ah! he died! Ah!
Chorus of Soldiers.
Ah! ah! mo - rì! Ah!
Ah! ah! he died! Ah!
Cl. & Fag.


rì, mo - rì di pa - u - ra! Ap - par - ve a co - stu - i d'un
las, he died, Yes, dis - tract - ed! At first as an owl she his
ah! mo - rì!
ah! he died!
ah! mo - rì!
ah! he died!
gu - fo jn sem - bian - za, nel - l'al - ta qui - e - te di ta - ci - ta
chamber long haunt-ed, With fiercestead-y gaz-ing his courage she
All the TENORS.
D'un gu - fo!
She haunt - ed All the BASSES.
D'un gu - - -
his cham - - -
sempre pppp
stan - za! Con oc - chio lu - cen - te guar - da - va, guar - da - va, il
daunted; And once when in si - lence and ter - ror he watch'd her, A -
Guar-
He
fo!
ber!
sempre pppp


legato
cie-lo at-tri - stan-do d'un ur - lo fe - ral! Al - lor mez-za -
rous on the darkness a ter - ri - ble cry. It was at the
da - - - va!
watch'd her,
Guar - da - - - va!
he watch'd her,
(A bell unexpectedly strikes the midnight hour.)
(all cry.)
not - te ap - pun - to suo - na - va. . . .
hour when mid - night was striking _
Ah!
Ah!
Ah!
Ah!
Ah!
Bell.
poco più mosso
(with full force.)
Ah! si - a ma - le - det - ta la stre-ga, la
Ah! Curs - es be up - on thee, thou de-mon of
Ah! si - a ma - le - det - ta la stre-ga, la
Ah! Curs - es be up - on thee, thou de-mon of
Ah! si - a ma - le - det - ta la stre-ga, la
Ah! Curs - es be up on thee, thou de-mon of
rall.
ff poco più mosso

(The servants range themselves by the door, and the

strega infer - nal! Ah!
e - vil eye! Ah!

strega in-fer - nal! Ah!
e - vil eye! Ah!

strega in-fer - nal! Ah!
e - vil eye! Ah!

8

soldiers retire to the back.)

f

Vl. & Cl.

p

dim. sempre

Vl.

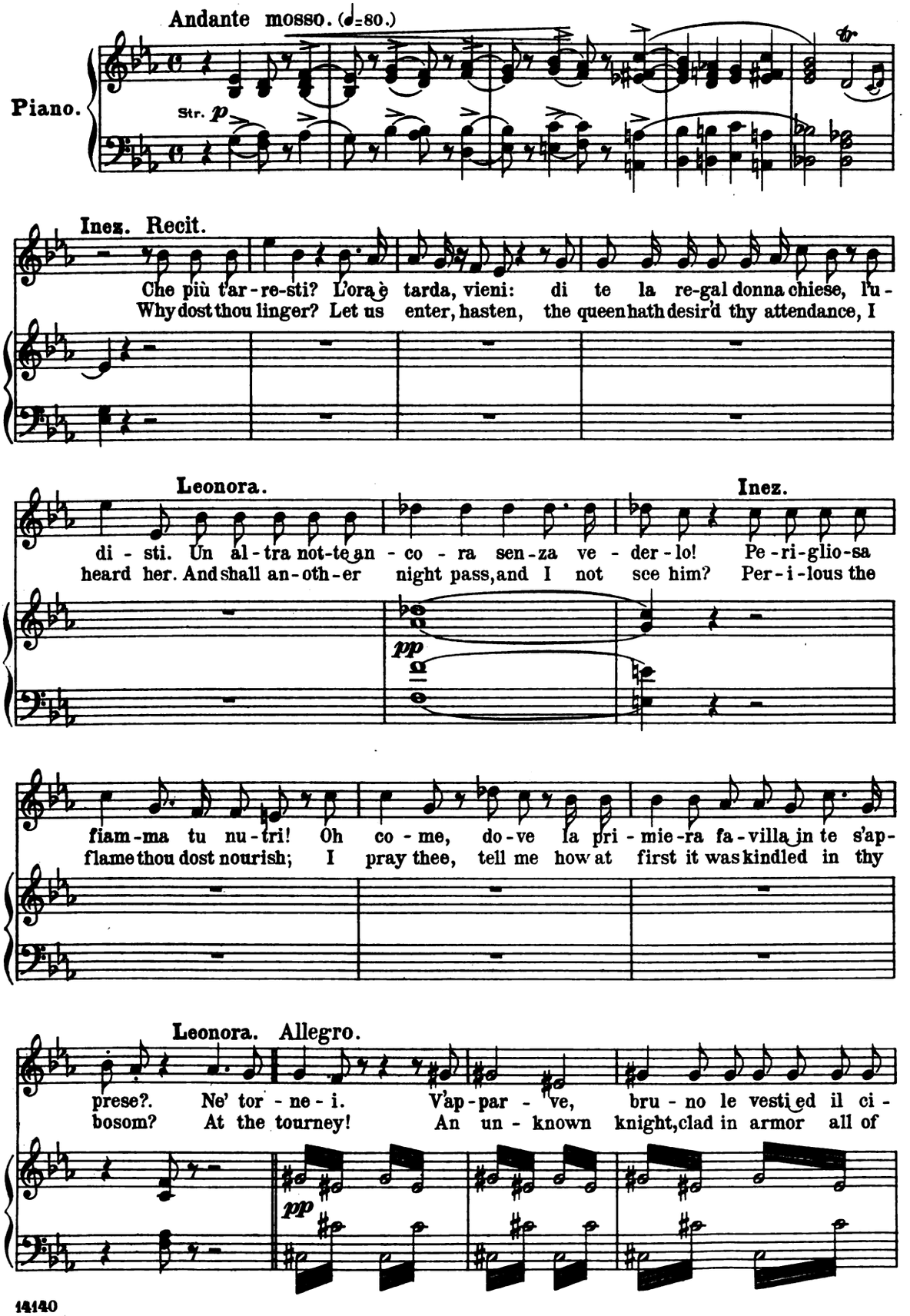
pp

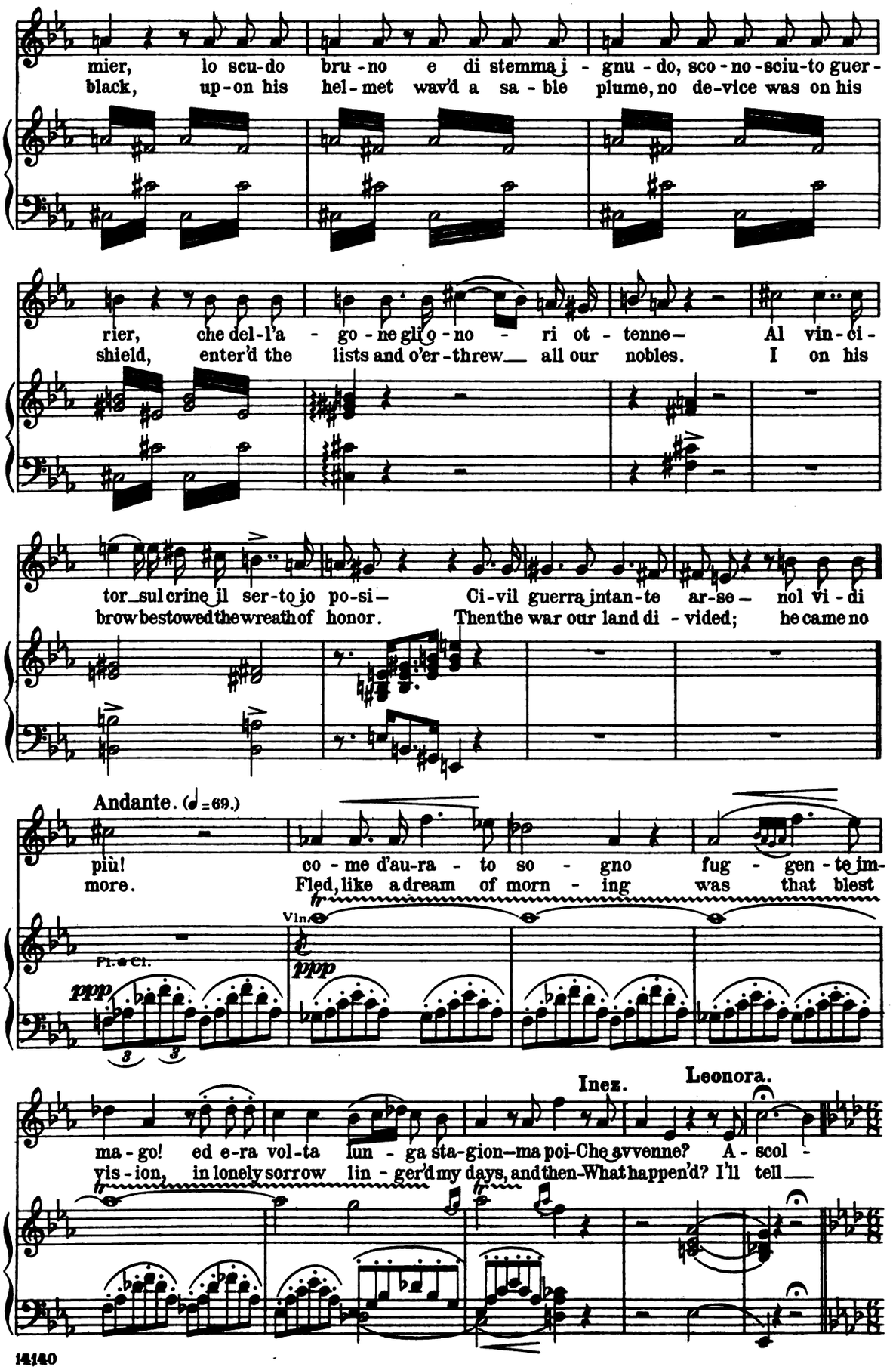
Cl. & Cello

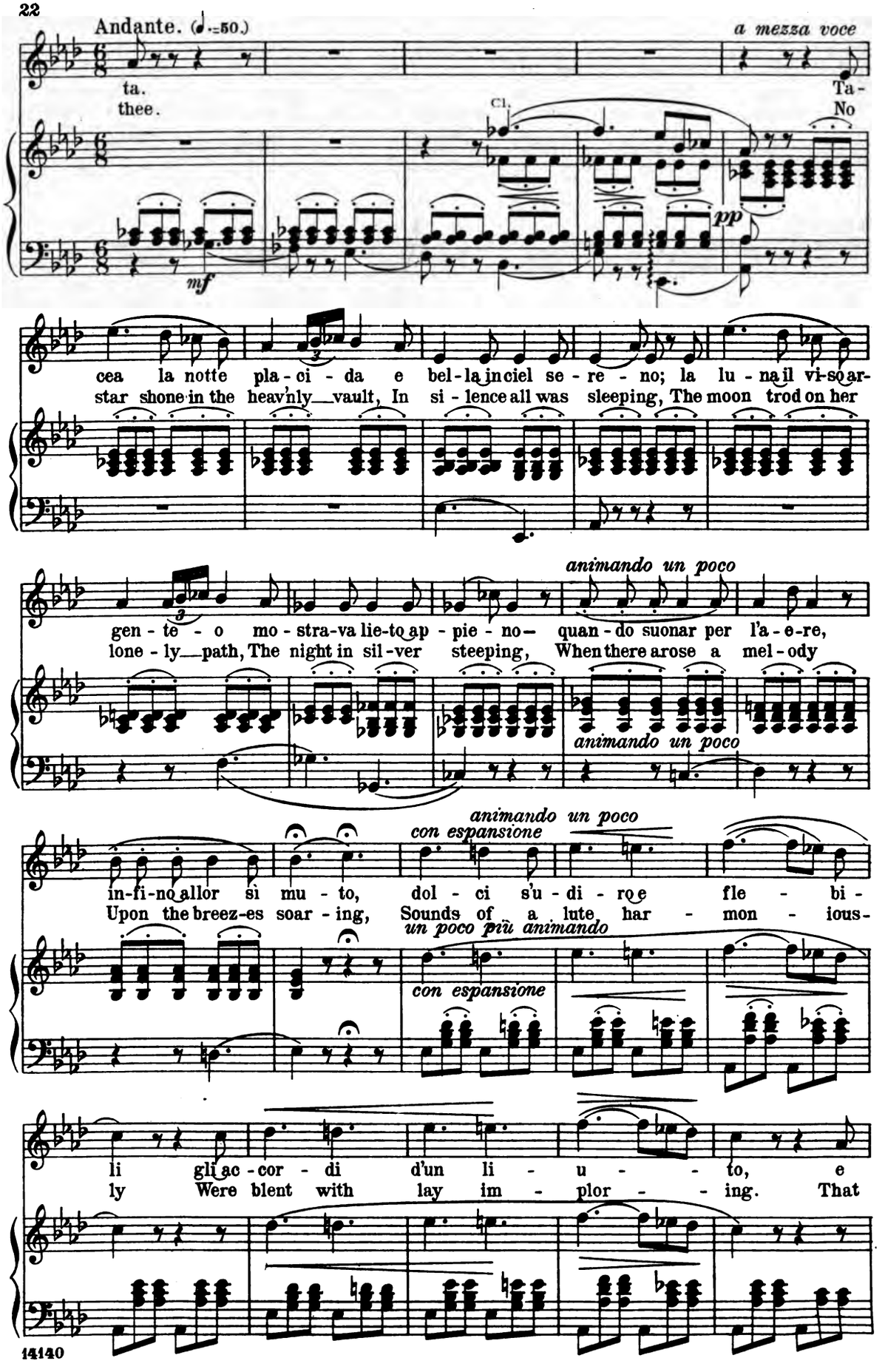
ff

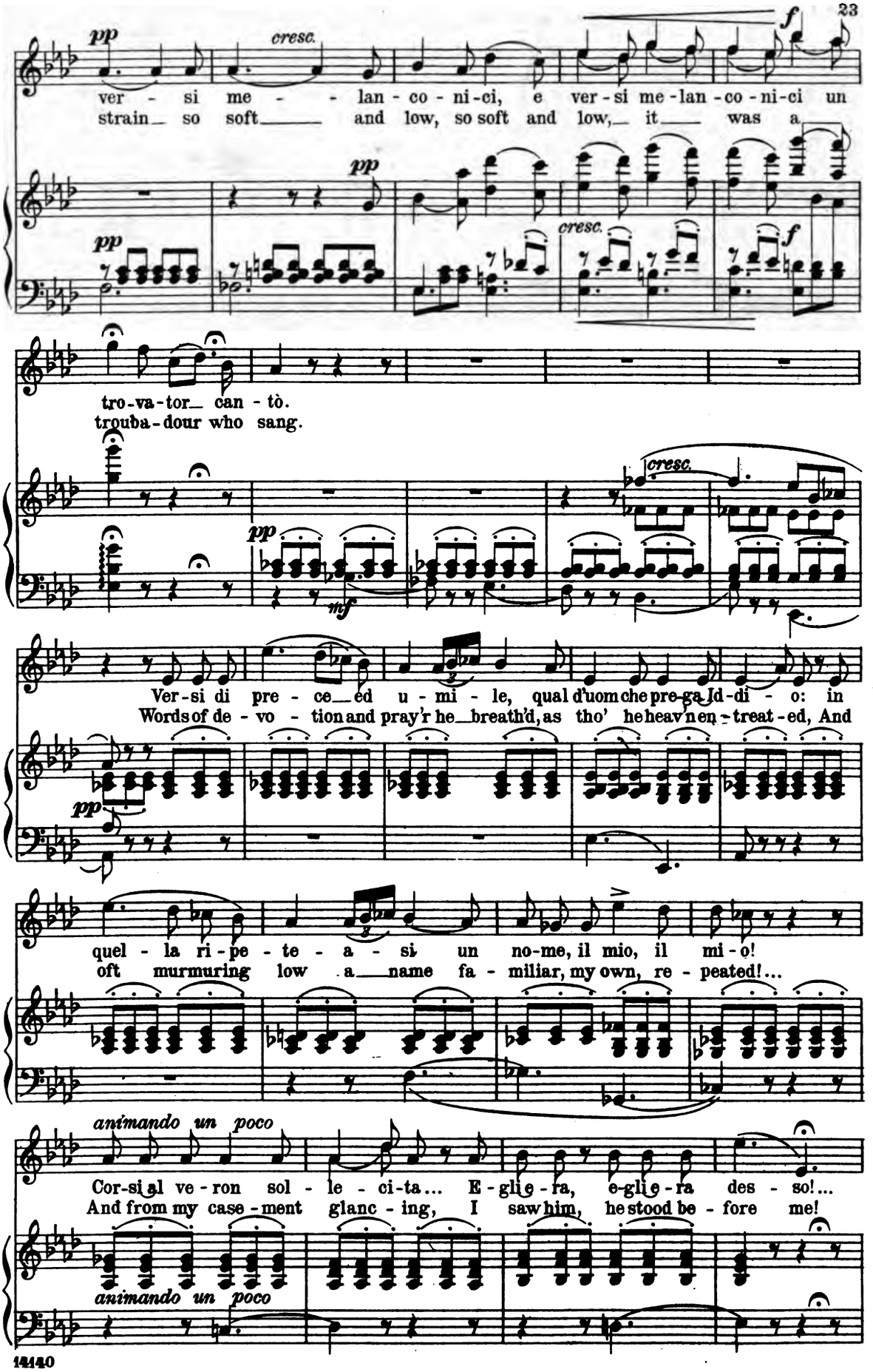
Nº 4. "Tacea la notte placida."
Recitative and Aria.

Scene. Gardens of the Palace; on the right, a marble staircase leading to the apartments. Night. Dense clouds pass over the moon.




mier, lo scu-do bru-no e di stemma j-gnu-do, sco-no-sciu-to guer-
black, up-on his hel-met wav'd a sa-ble plume, no de-vice was on his
rier, che del-l'a-go-ne gli o-no-ri ot-tenne— Al vin-ci-
shield, enter'd the lists and o'er-threw— all our nobles. I on his
tor sul crine il ser-to jo po-si— Ci-vil guerra intan-te ar-se— nol vi-di
brow bestowed the wreath of honor. Then the war our land di-vided; he came no
Andante. (♩=69.)
più! co-me d'au-ra-to so-gno fug-gen-te im-
more. Fled, like a dream of morn-ing was that blest
Vln.
Pl. e Cl.
ppp
ppp
Inez.
Leonora.
ma-go! ed e-ra vol-ta lun-ga sta-gion—ma poi-Che avvenne? A-scol-
vis-ion, in lonely sorrow lin-ger'd my days, and then-What happen'd? I'll tell—


Andante. (♩=50.)
a mezza voce
ta.
thee.
Ta-
No
Cl.
pp
mf
cea la notte pla-ci-da e bel-la in ciel se-re-no; la lu-na il vi-so ar-
star shone in the heav'nly vault, In si-lence all was sleeping, The moon trod on her
animando un poco
gen-te-o mo-stra-va lie-to ap-pie-no— quan-do suonar per l'a-e-re,
lone-ly path, The night in sil-ver steeping, When there arose a mel-ody
animando un poco
animando un poco
con espansione
in-fi-no allor si mu-to, dol-ci s'u-di-ro-e fle-bi-
Upon the breez-es soar-ing, Sounds of a lute har-mon-ious-
un poco più animando
con espansione
li gli ac-cor-di d'un li-u-to, e
ly Were blent with lay im-plor-ing. That


pp
cresc.
f
ver - si me - - lan - co - ni - ci, e ver - si me - lan - co - ni - ci un
strain so soft and low, so soft and low, it was a
pp
pp
cresc.
f
tro - va - tor can - tò.
trouba - dour who sang.
cresc.
pp
mf
Ver - si di pre - ce ed u - mi - le, qual d'uom che pre - ga Id - di - o: in
Words of de - vo - tion and pray'r he breath'd, as tho' he heav'n en - treat - ed, And
pp
quel - la ri - pe - te - a - si un no - me, il mio, il mi - o!
oft murmuring low a name fa - miliar, my own, re - peated!...
animando un poco
Cor - si al ve - ron sol - le - ci - ta... E - gli e - ra, e - gli e - ra des - so!...
And from my case - ment glanc - ing, I saw him, he stood be - fore me!
animando un poco

con espansione, un poco animato

Gio - ja pro - vai che a - gl'an - ge - li so - lo è pro -
Joy as a - lone the an - gels know, In that bright

con espansione, un poco animato

var con - ces - - so!... Al co - re al guar - - do e -
hour came o'er me! 'Twas bliss su - preme, 'twas

pp

cresc. a poco a poco *f* *p a piacere stent.*

sta - ti - co la ter - ra un ciel sem - brò, la ter - ra un ciel, un ciel sem - brò, al
ec - sta - sy, with - in my soul those ten - der accents rang; 'Twas

cresc. *f*

cresc. a poco a poco

pp *p*

cor, al guar - - do e - sta - - ti - co la
bliss su - preme, 'twas ec - - sta - sy, with -

pp *pp*

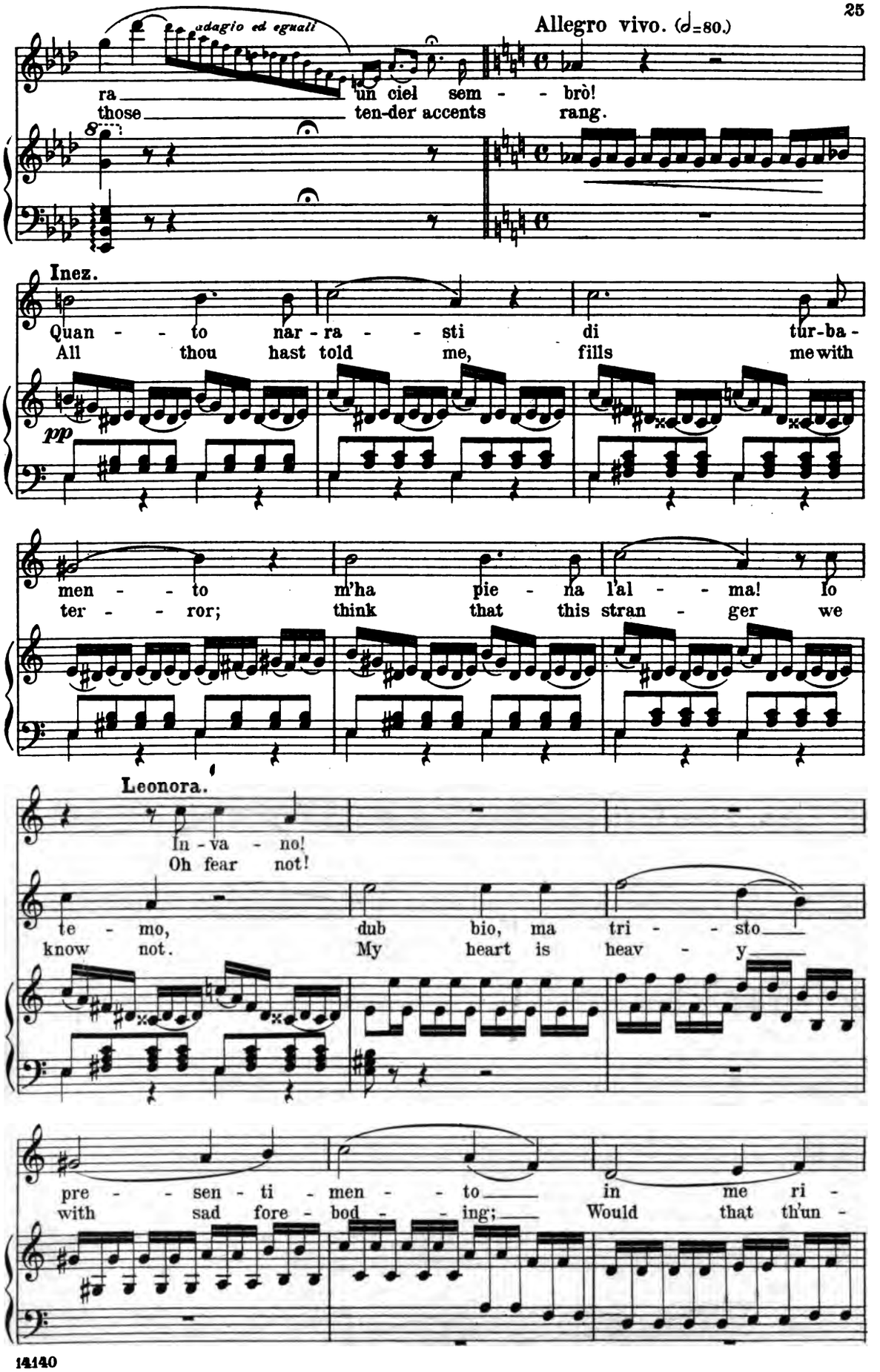
cresc. a poco a poco *f*

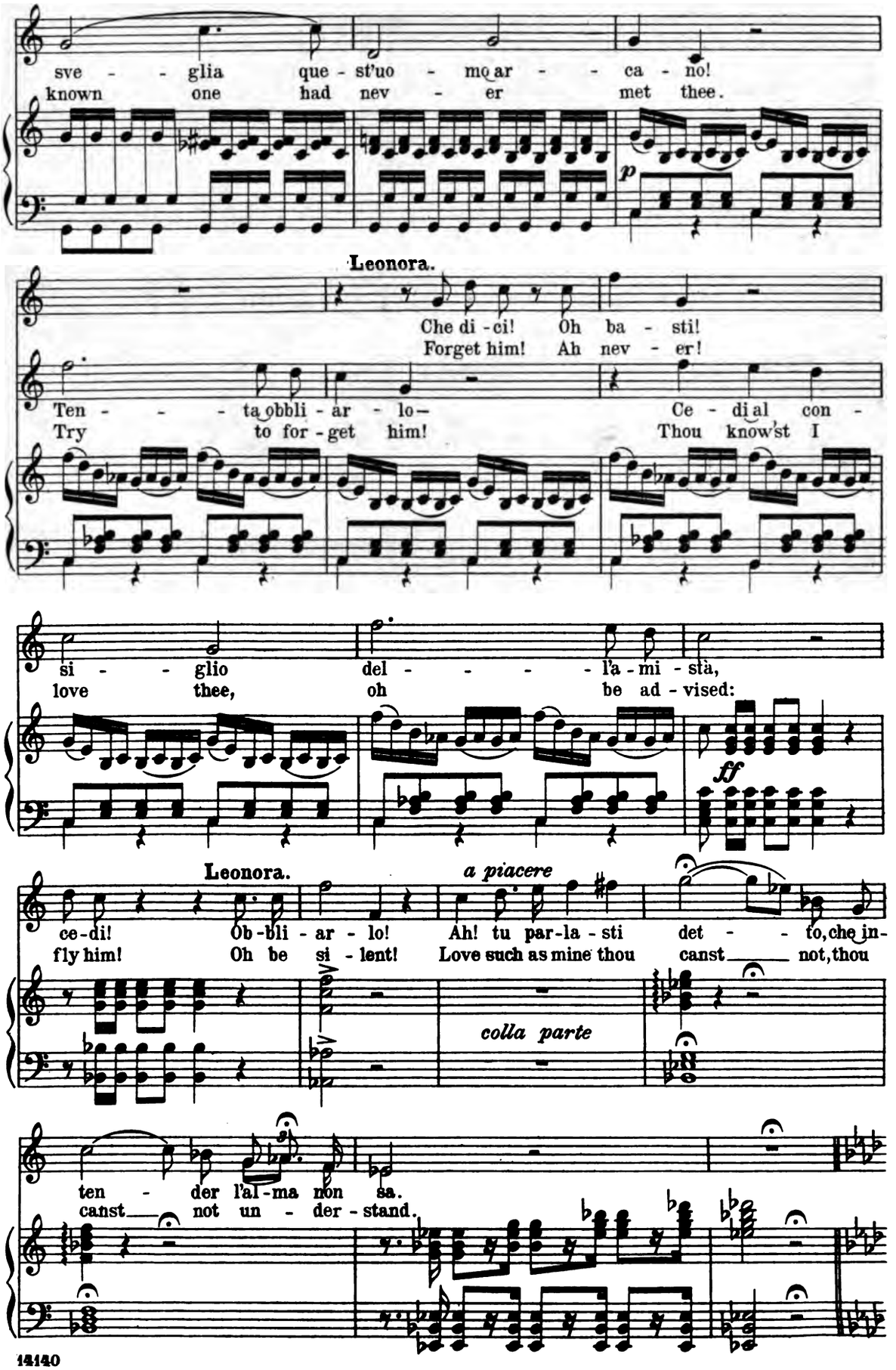
ter - - ra un ciel sem - brò, la ter - - -
in my soul, with - in my soul

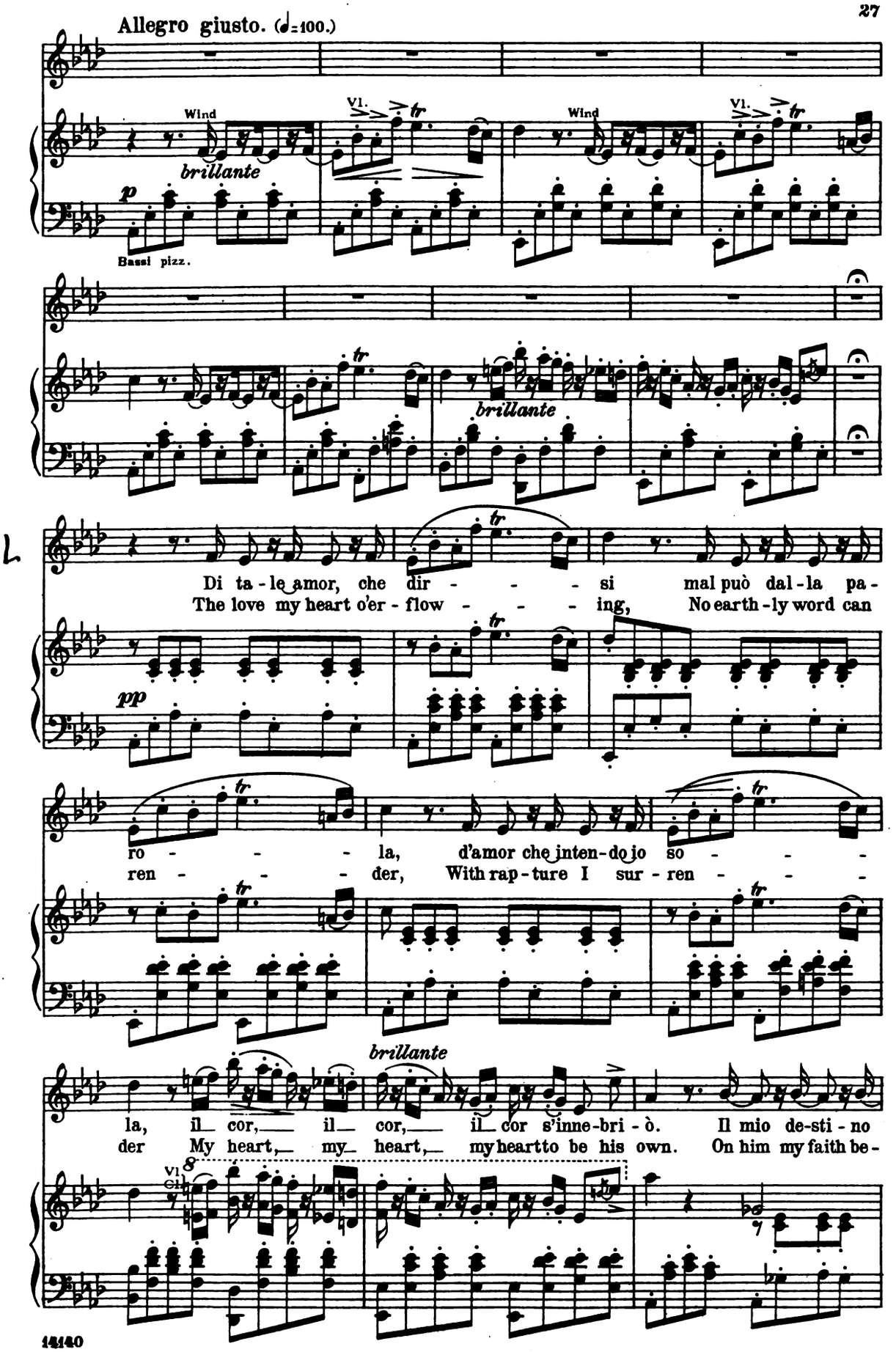
con entusiasmo

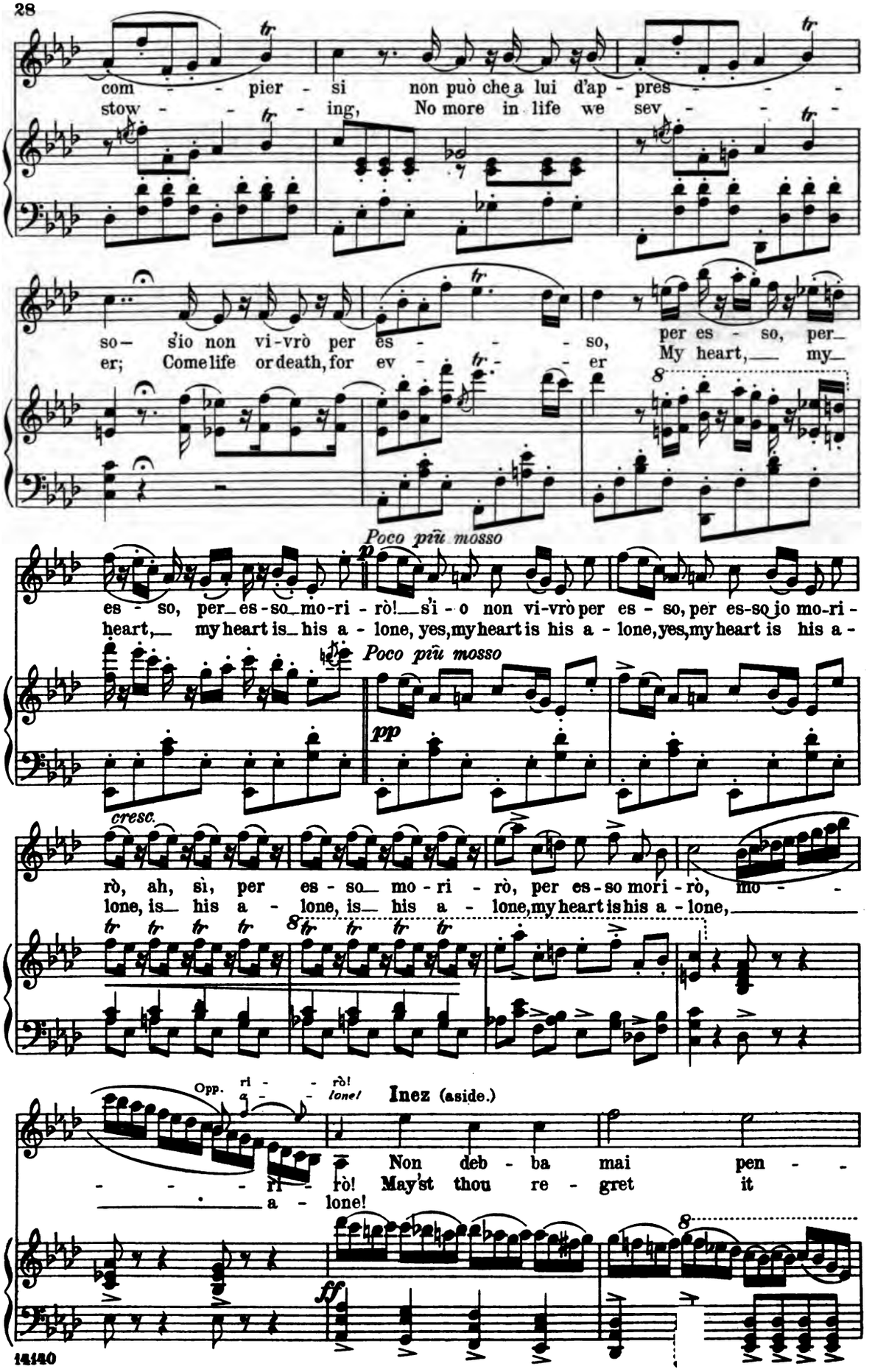
8

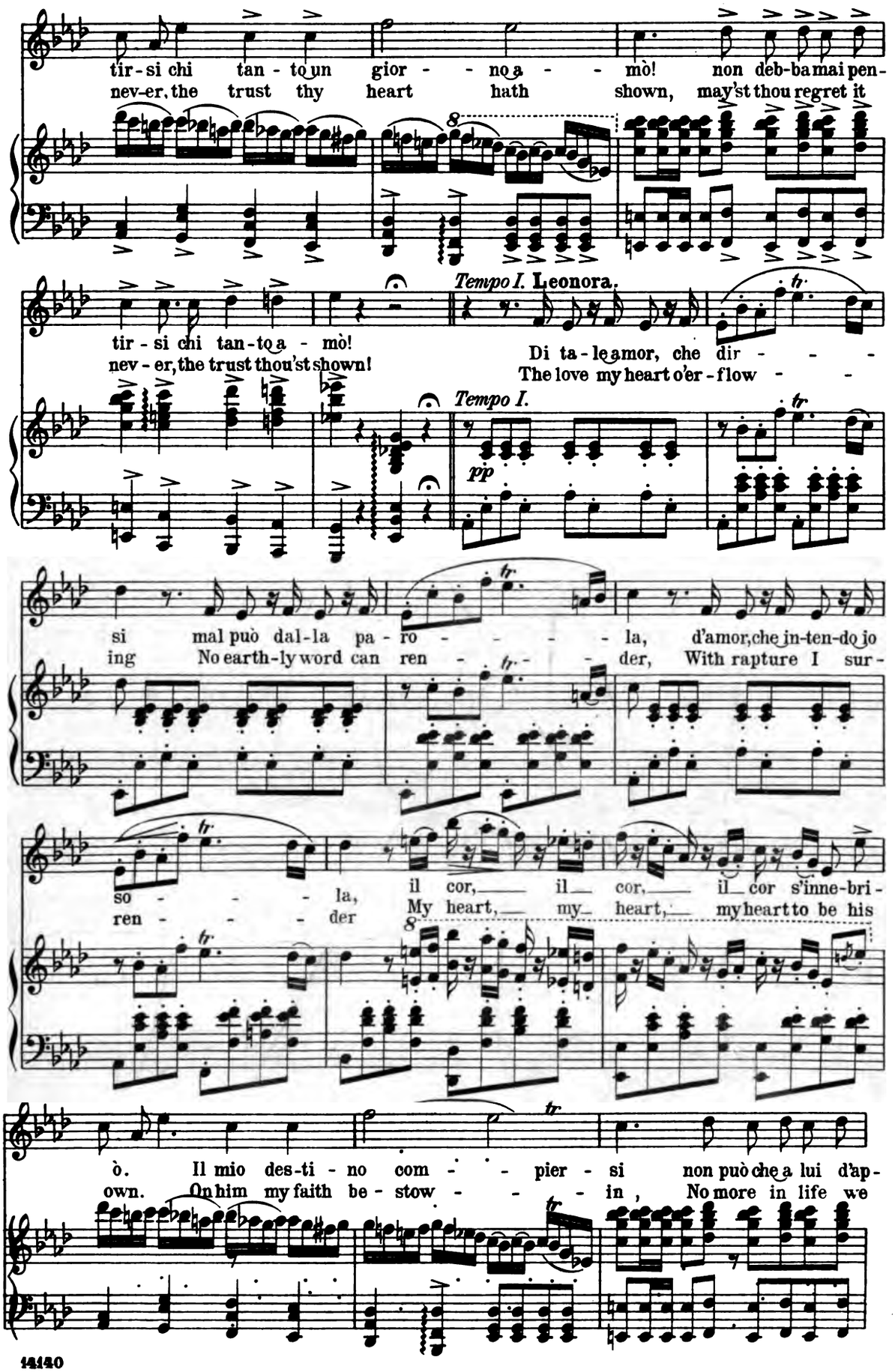
f

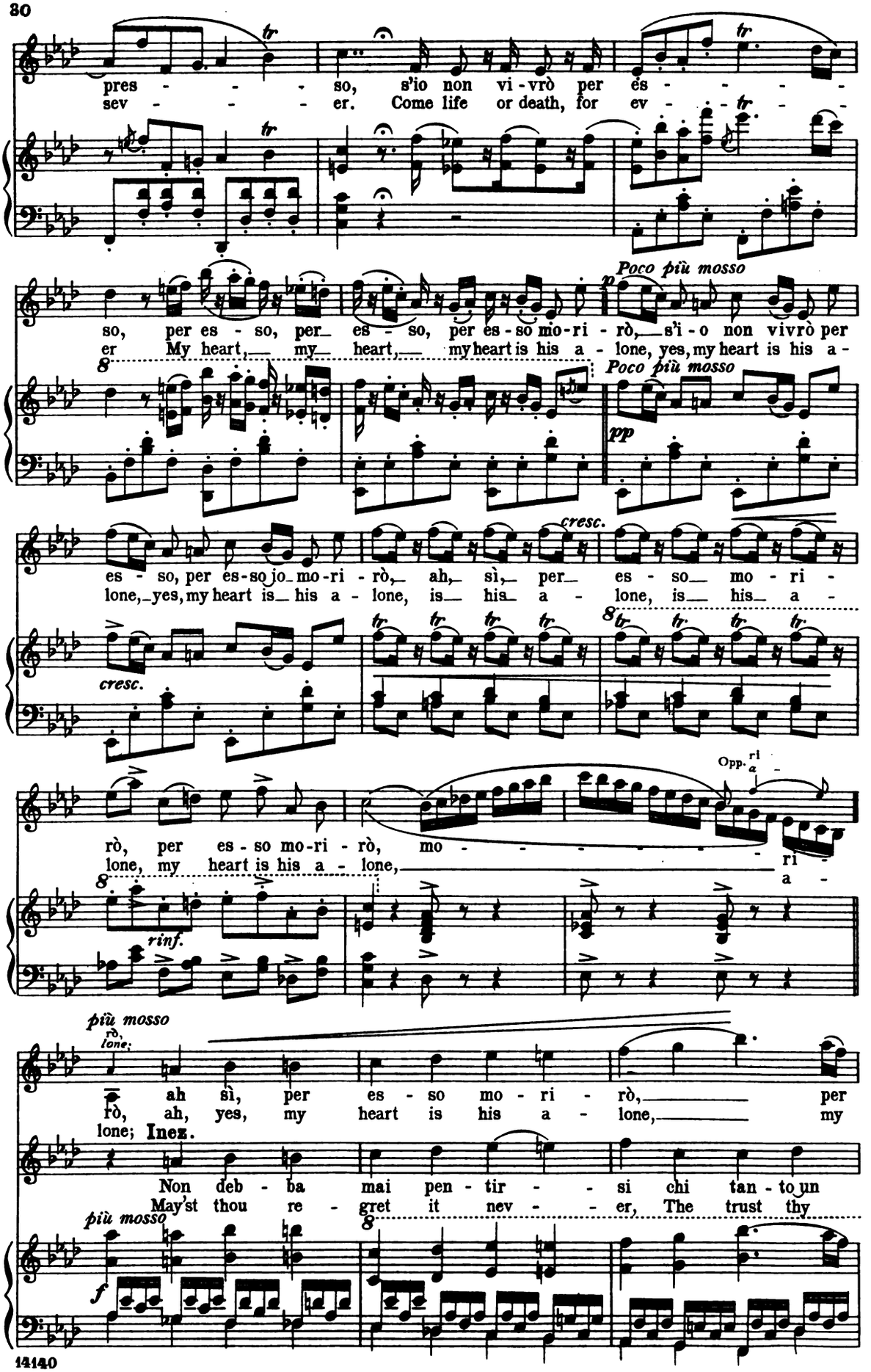

adagio ed eguali
Allegro vivo. (♩=80.)
ra un ciel sem - brò!
those ten-der accents rang.
Inez.
Quan - to nar - ra - sti di tur-ba -
All thou hast told me, fills me with
pp
men - to m'ha pie - na l'al - ma! Io
ter - ror; think that this stran - ger we
Leonora.
In - va - no!
Oh fear not!
te - mo, dub bio, ma tri - sto
know not. My heart is heav - y
pre - sen - ti - men - to in me ri -
with sad fore - bod - ing; Would that th'un -

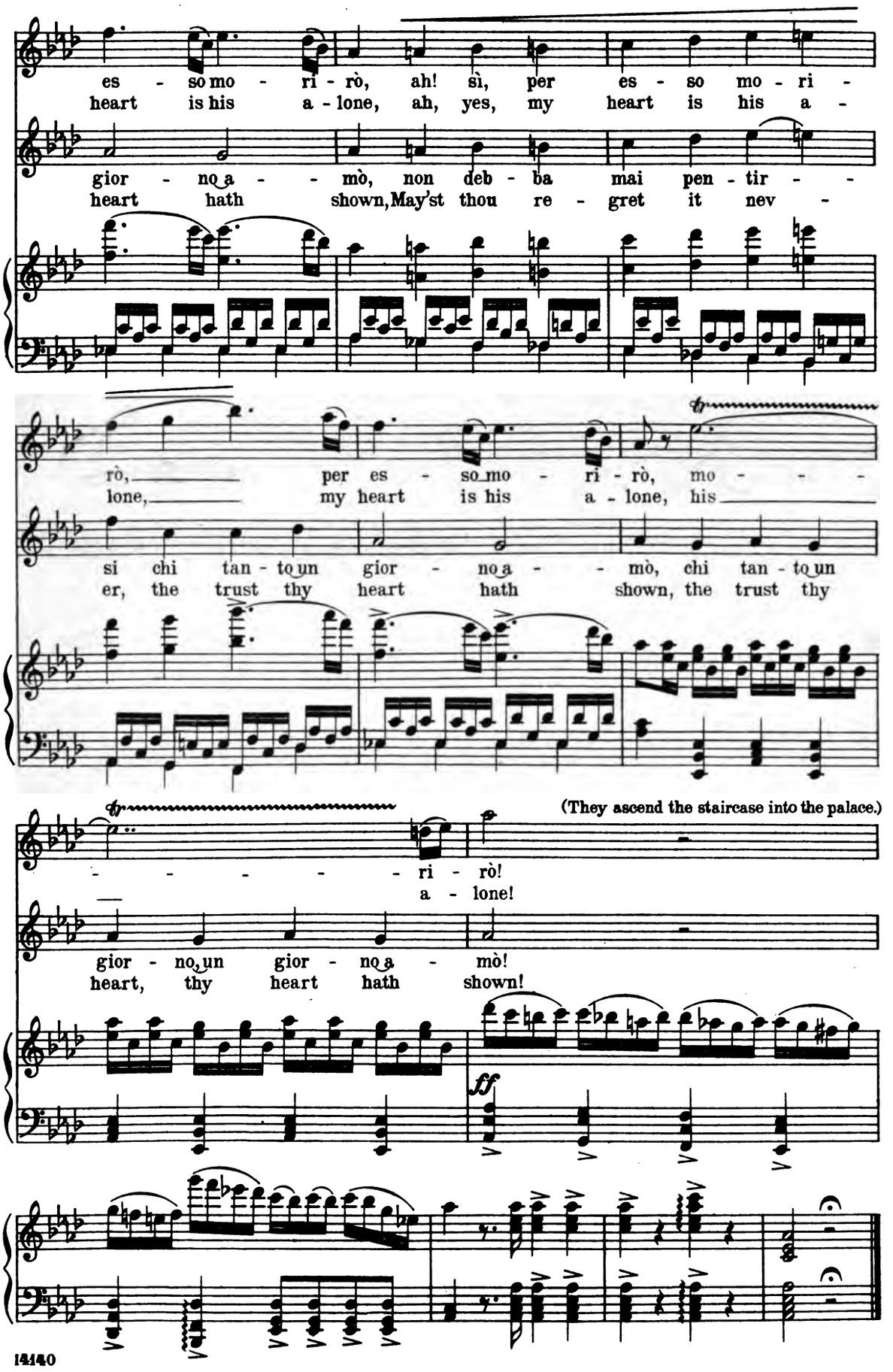

sve - - glia que - st'uo - mo ar - - ca - no!
known one had nev - er met thee.
p
Leonora.
Che di - ci! Oh ba - sti!
Forget him! Ah nev - er!
Ten - - - ta obbli - ar - lo— Ce - di al con -
Try to for - get him! Thou know'st I
si - - glio del - - - - l'a - mi - stà,
love thee, oh be ad - vised:
ff
Leonora.
a piacere
ce - di! Ob - bli - ar - lo! Ah! tu par - la - sti det - - - to, che in -
fly him! Oh be si - lent! Love such as mine thou canst not, thou
colla parte
ten - der l'al - ma non sa.
canst not un - der - stand.


Allegro giusto. (♩=100.)
Wind
Vl.
brillante
p
Bassi pizz.
Wind
Vl.
brillante
Di ta - le amor, che dir - - - si mal può dal - la pa -
The love my heart o'er - flow - - - ing, No earth - ly word can
pp
ro - - - la, d'amor che inten - do jo so - - -
ren - - - der, With rap - ture I sur - ren - - -
brillante
la, il cor, il cor, il cor s'inne - bri - ò. Il mio de - sti - no
der My heart, my heart, my heart to be his own. On him my faith be -
8
Vl
Cl


com - - pier - si non può che a lui d'ap - pres - - -
stow - - - ing, No more in life we sev - - -
so - s'io non vi-vrò per es - - - so, per es - so, per -
er; Come life or death, for ev - - - er My heart, — my -
Poco più mosso
es - so, per es-so mo-ri - rò! s'i - o non vi-vrò per es - so, per es-so jo mo-ri -
heart, — my heart is his a - lone, yes, my heart is his a - lone, yes, my heart is his a -
Poco più mosso
cresc.
rò, ah, sì, per es - so mo - ri - rò, per es-so mori - rò, mo - -
lone, is his a - lone, is his a - lone, my heart is his a - lone,
Opp. ri - - - rò!
a - - lone!
Inez (aside.)
Non deb - ba mai pen - -
- - - - ri - rò! May'st thou re - gret it
a - lone!

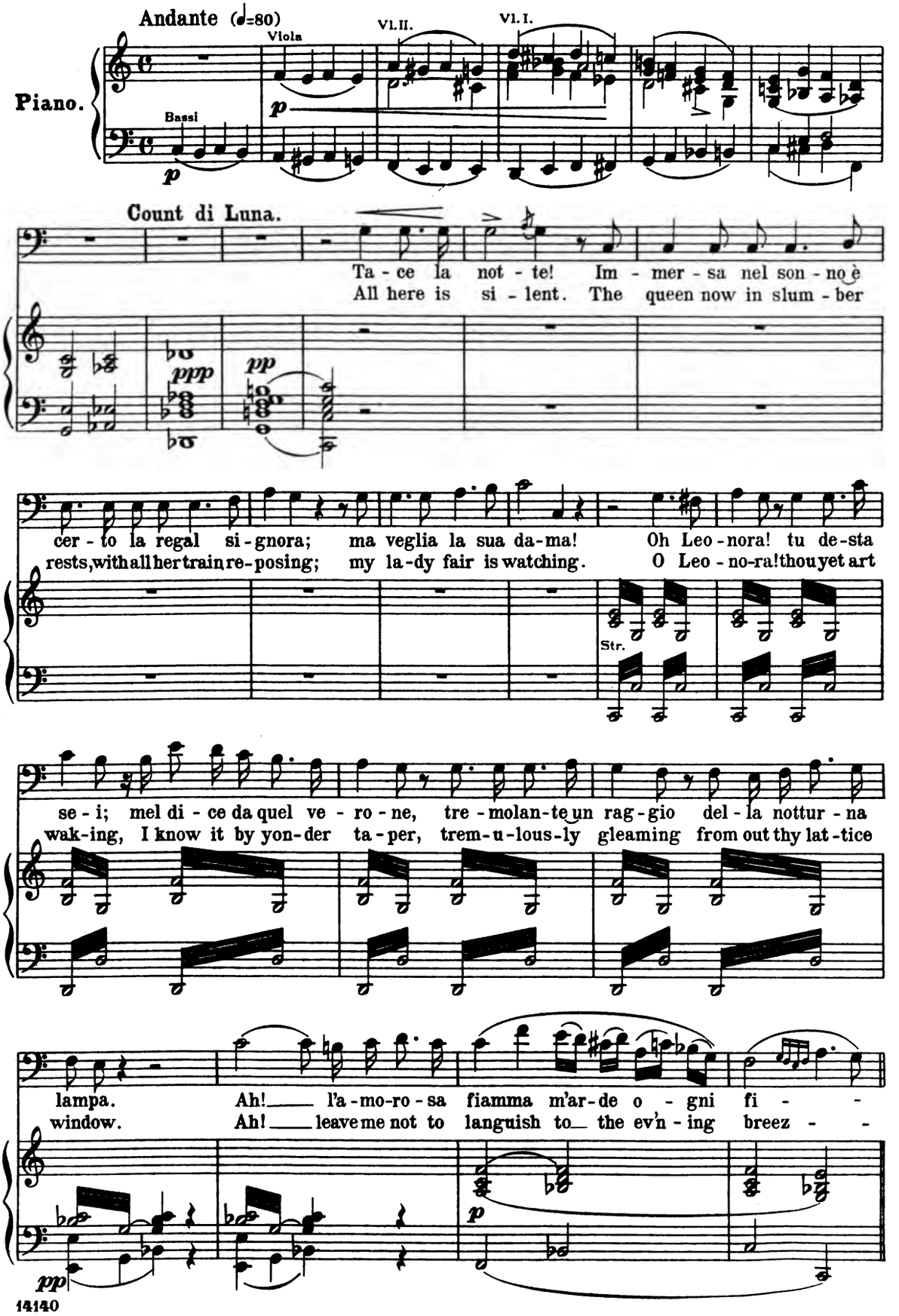

tir-si chi tan-to un gior-no a-mò! non deb-ba mai pen-
nev-er, the trust thy heart hath shown, may'st thou regret it
Tempo I. Leonora.
tir-si chi tan-to a-mò!
nev-er, the trust thou'st shown!
Di ta-le amor, che dir-
The love my heart o'er-flow-
Tempo I.
pp
si mal può dal-la pa-ro-la, d'amor, che in-ten-do io
ing No earth-ly word can ren-der, With rapture I sur-
so-la, il cor, il cor, il cor s'inne-bri-
ren-der My heart, my heart, my heart to be his
ò. Il mio des-ti-no com-pier-si non può che a lui d'ap-
own. On him my faith be-stow-in, No more in life we

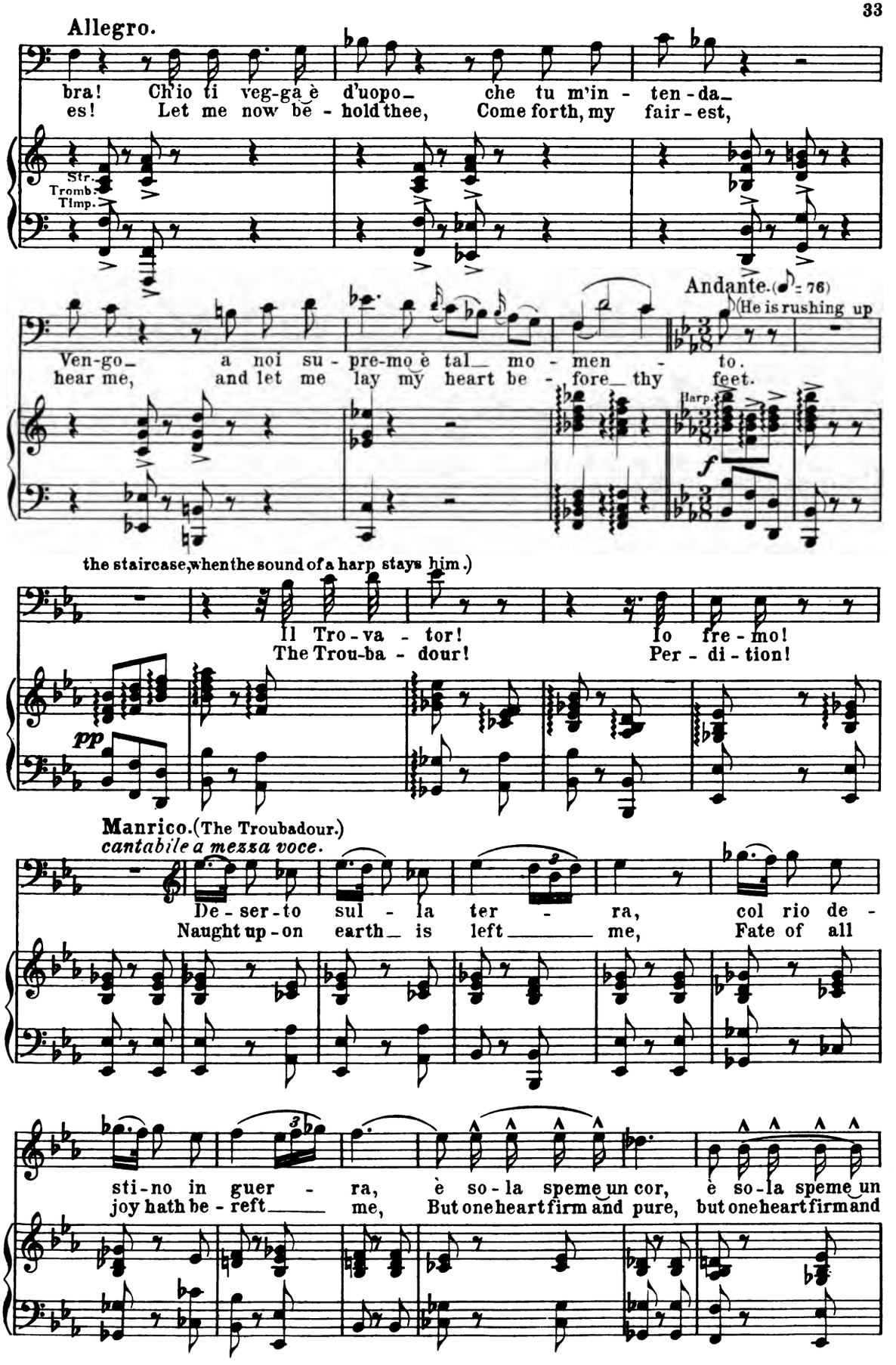

pres - - - so, s'io non vi - vrò per és - - - -
sev - - - er. Come life or death, for ev - - - -
Poco più mosso
so, per es - so, per es - so, per es - so mo - ri - rò, s'i - o non vivrò per
er My heart, my heart, my heart is his a - lone, yes, my heart is his a -
Poco più mosso
es - so, per es - so jo - mo - ri - rò, ah, sì, per es - so mo - ri -
lone, yes, my heart is his a - lone, is his a - lone, is his a -
cresc.
rò, per es - so mo - ri - rò, mo - - - - - - - ri -
lone, my heart is his a - lone, a -
Opp.
rinf.
più mosso
ah sì, per es - so mo - ri - rò, per
rò, ah, yes, my heart is his a - lone, my
lone; Inez.
Non deb - ba mai pen - tir - - si chi tan - to un
May'st thou re - gret it nev - - er, The trust thy
più mosso

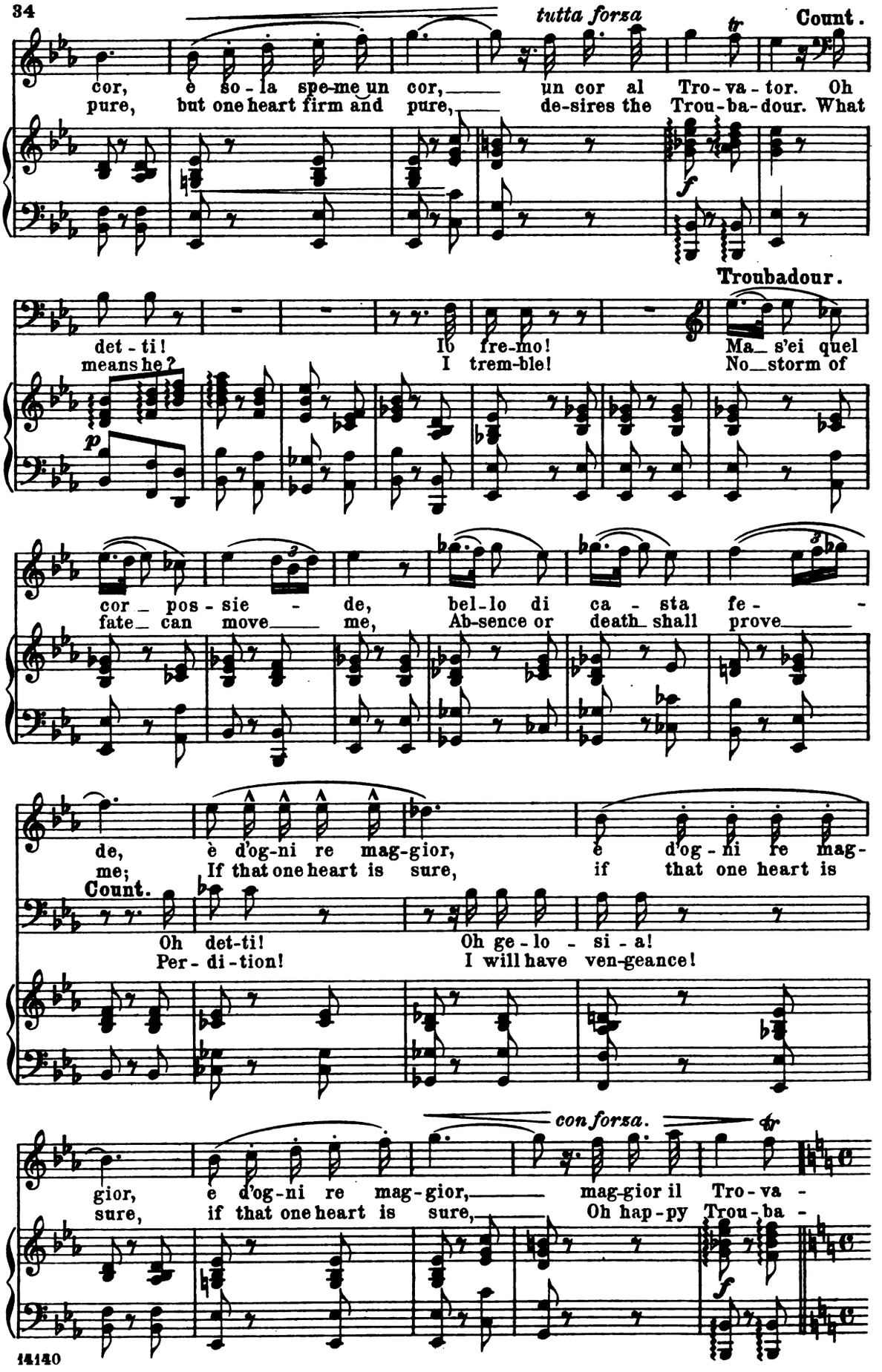

es - so mo - ri - rò, ah! sì, per es - so mo - ri -
heart is his a - lone, ah, yes, my heart is his a -
gior - no a - - mò, non deb - ba mai pen - tir - -
heart hath shown, May'st thou re - gret it nev -
rò, per es - so mo - ri - rò, mo - - -
lone, my heart is his a - lone, his
si chi tan - to un gior - no a - - mò, chi tan - to un
er, the trust thy heart hath shown, the trust thy
(They ascend the staircase into the palace.)
- - - - - - ri - rò!
a - lone!
gior - no un gior - no a - mò!
heart, thy heart hath shown!
ff

Nº 5. "Deserto sulla terra.,,

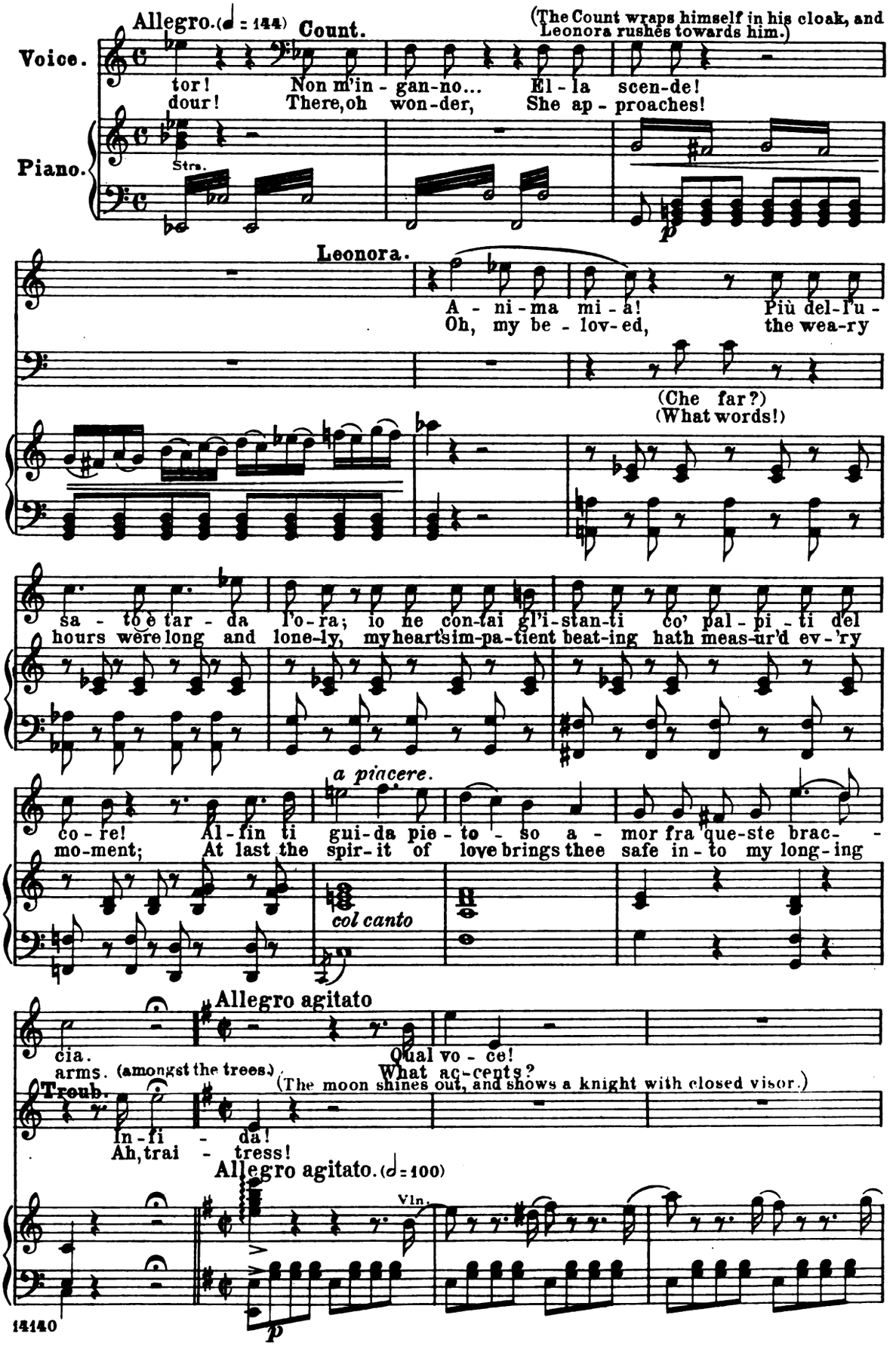
Recitative and Romance.

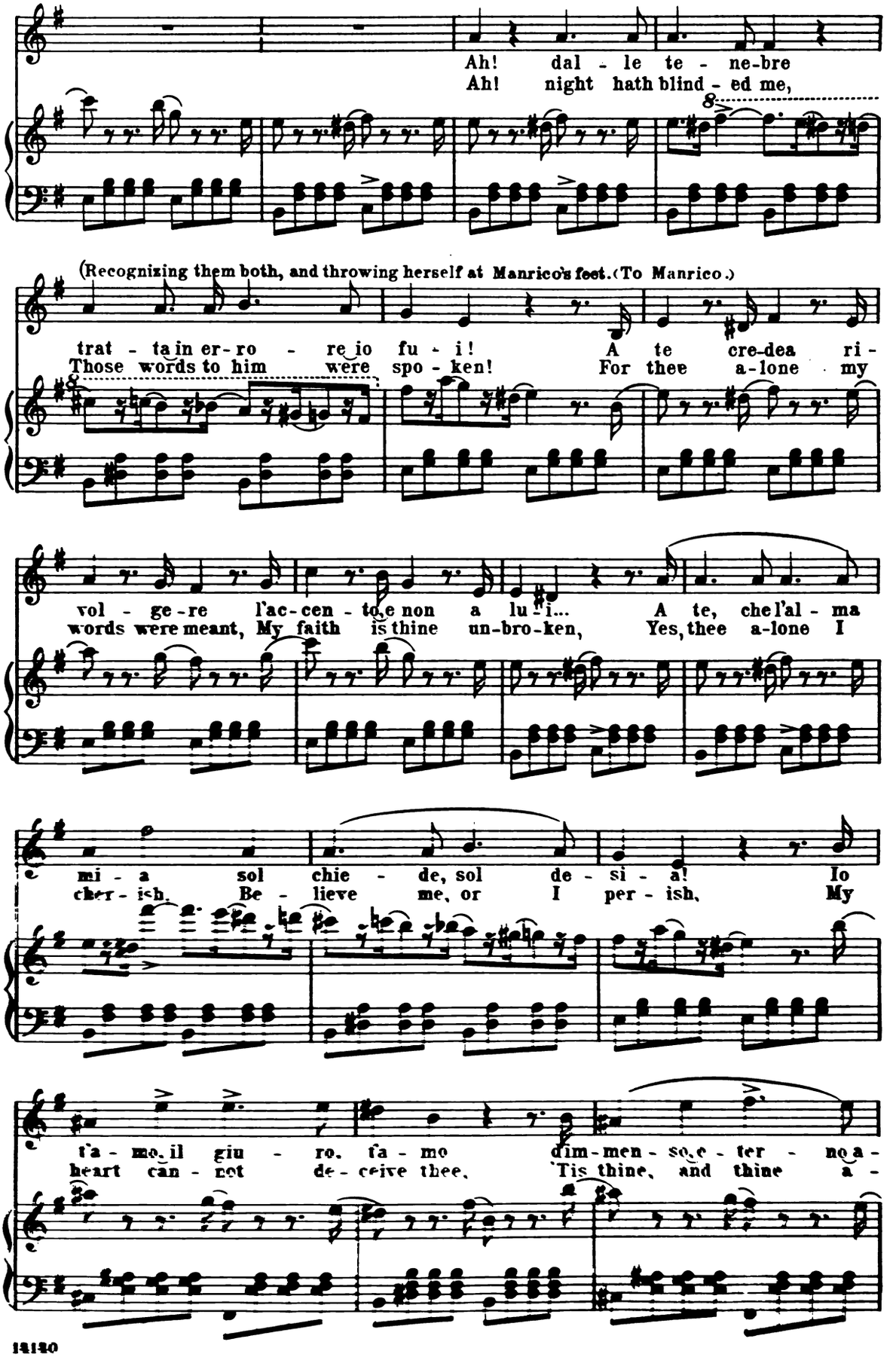


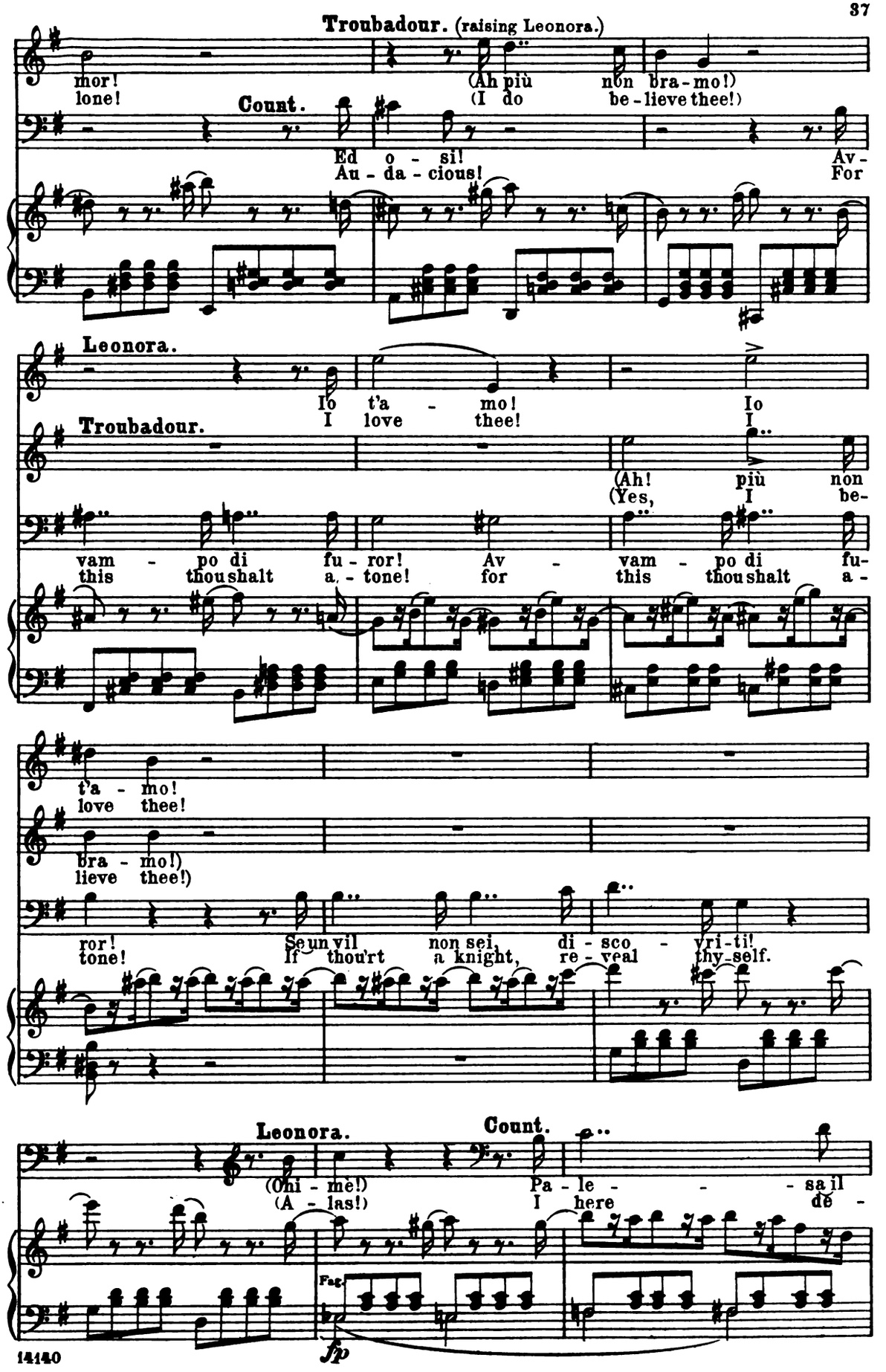

Allegro.
bra! Ch'io ti veg-ga è d'uopo che tu m'in - ten - da
es! Let me now be - hold thee, Come forth, my fair - est,
Str.
Tromb.
Timp.
Andante. (♪ = 76)
(He is rushing up
Ven-go a noi su - pre-mo è tal mo - men - to.
hear me, and let me lay my heart be - fore thy feet.
Harp.
f
the staircase, when the sound of a harp stays him.)
Il Tro - va - tor! Io fre - mo!
The Trou-ba - dour! Per - di - tion!
pp
Manrico. (The Troubadour.)
cantabile a mezza voce.
De - ser - to sul - la ter - ra, col rio de -
Naught up - on earth is left me, Fate of all
sti - no in guer - ra, è so - la speme un cor, è so - la speme un
joy hath be - reft me, But one heart firm and pure, but one heart firm and

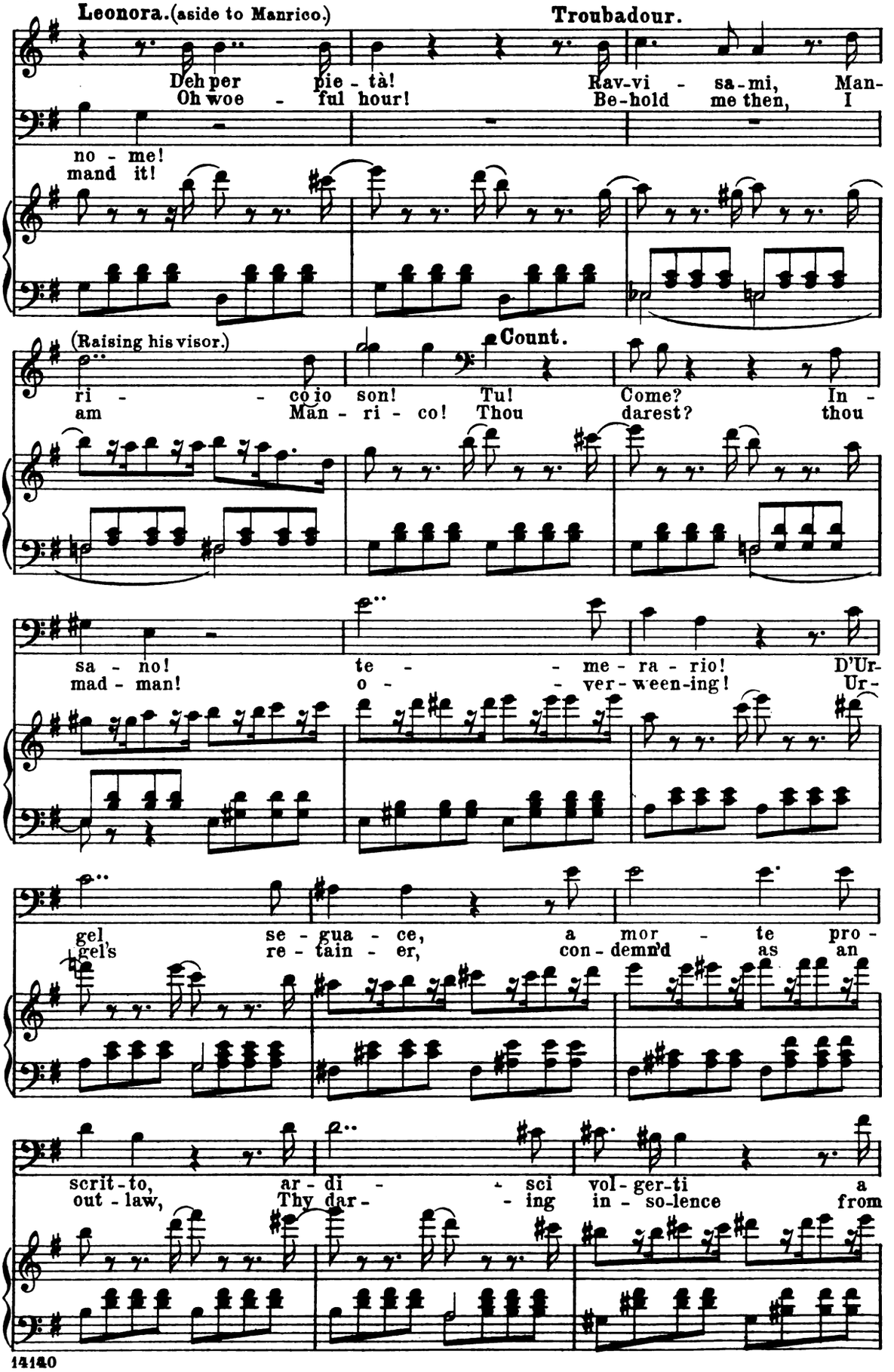

tutta forza
Count.
cor, è so - la spe-me un cor, un cor al Tro - va - tor. Oh
pure, but one heart firm and pure, de-sires the Trou-ba-dour. What
Troubadour.
det - ti! Io fre-mo! Ma s'ei quel
means he? I trem-ble! No storm of
cor pos - sie - de, bel-lo di ca - sta fe -
fate can move me, Ab-sence or death shall prove
de, è d'og-ni re mag-gior, è d'og - ni re mag-
me; If that one heart is sure, if that one heart is
Count.
Oh det-ti! Oh ge - lo - si - a!
Per - di - tion! I will have ven-geance!
con forza.
gior, e d'og-ni re mag-gior, mag-gior il Tro - va -
sure, if that one heart is sure, Oh hap-py Trou - ba -

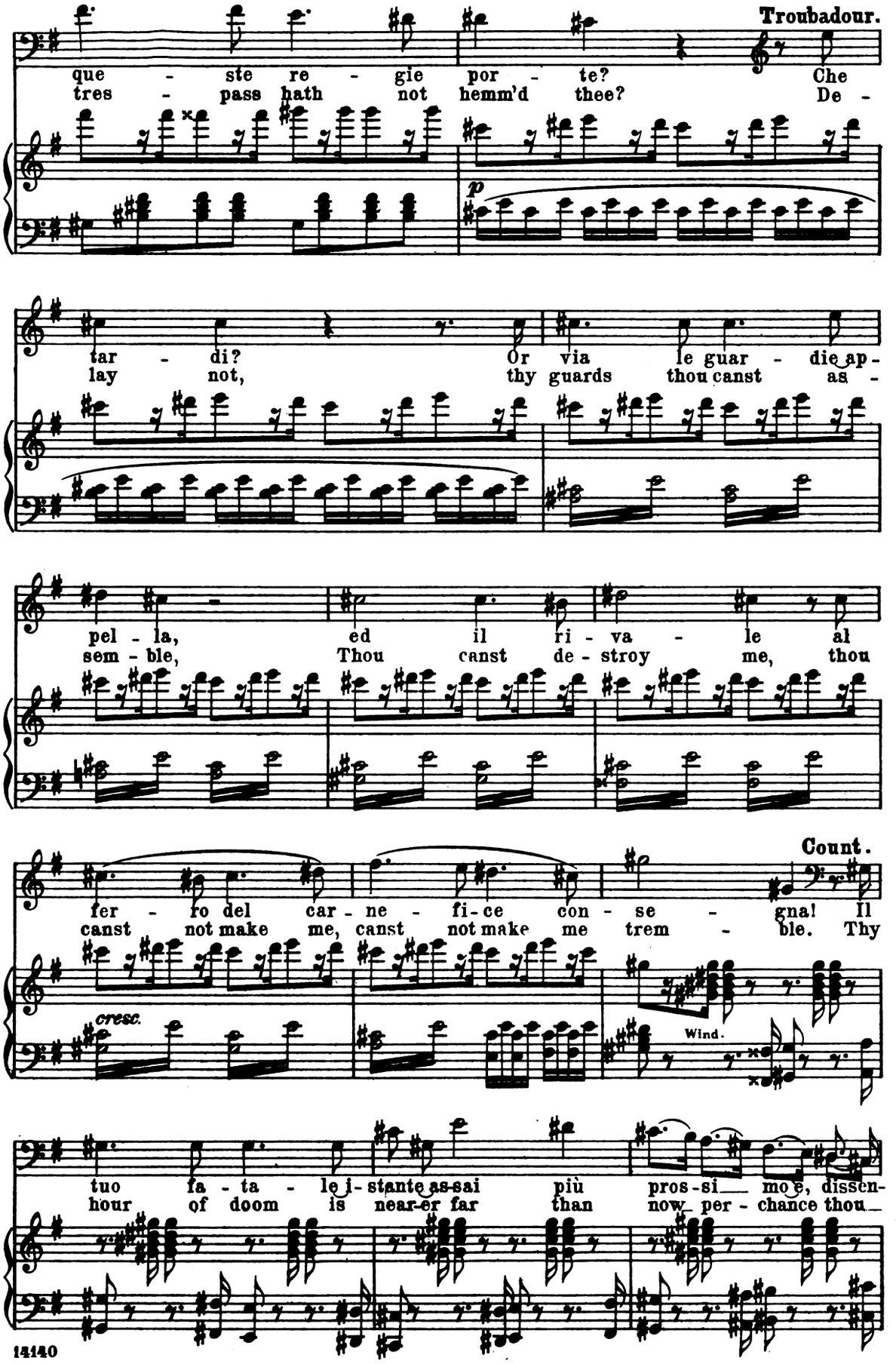
Nº 6 "Infida!„-"Qual voce!„
Recitative and Trio.

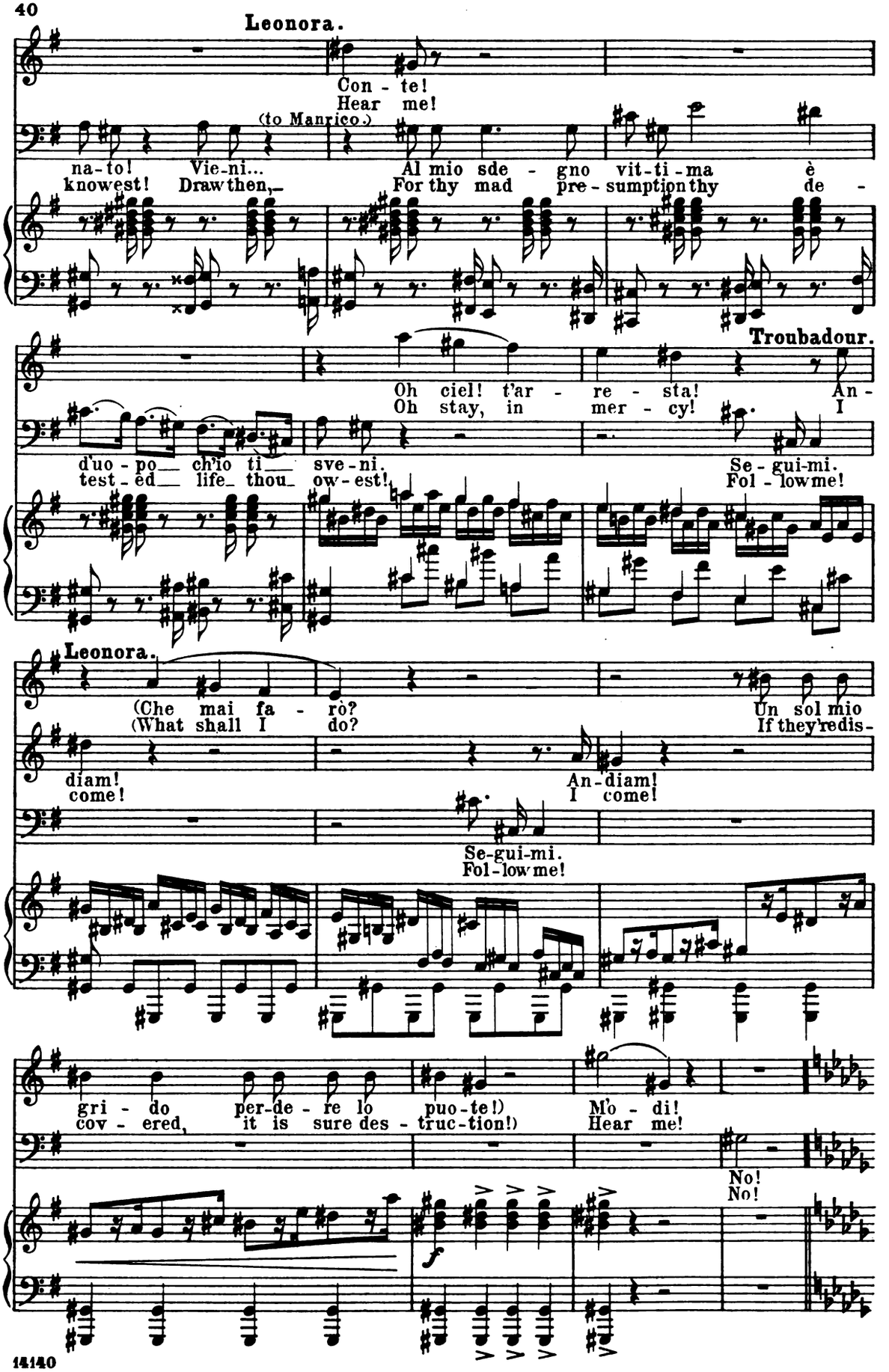



Ah! dal - le te - ne-bre
Ah! night hath blind - ed me,
(Recognizing them both, and throwing herself at Manrico's feet. (To Manrico.)
trat - ta in er-ro - re io fu - i! A te cre-dea ri -
Those words to him were spo - ken! For thee a-lone my
vol - ge-re l'ac-cen - to e non a lu - i... A te, che l'al - ma
words were meant, My faith is thine un-bro-ken, Yes, thee a-lone I
mi - a sol chie - de, sol de - si - a! Io
cher - ish. Be - lieve me, or I per - ish, My
t'a - mo, il giu - ro, t'a - mo dim-men - so, e - ter - no a -
heart can - not de - ceive thee, 'Tis thine, and thine a -


Troubadour. (raising Leonora.)
mor!
lone!
(Ah più non bra-mo!)
(I do be-lieve thee!)
Count.
Ed o - si!
Au - da - cious!
Av-
For
Leonora.
Io t'a - mo!
I love thee!
Troubadour.
Io
I
(Ah! più non
(Yes, I be-
vam - po di fu - ror!
this thou shalt a - tone!
Av - vam - po di fu-
for this thou shalt a -
t'a - mo!
love thee!
bra - mo!)
lieve thee!
ror!
tone!
Se un vil non sei,
If thou'rt a knight,
di - sco - vri - ti!
re - veal thy self.
Leonora.
Count.
(Ohi - mè!)
(A - las!)
Pa - le - - - sa il
I here dè -
Fag.
fp


Leonora. (aside to Manrico.)
Troubadour.
Deh per pie - tà!
Oh woe - ful hour!
Rav-vi - sa-mi,
Be-hold me then,
Man-
I
no - me!
mand it!
(Raising his visor.)
Count.
ri - - co io son!
am Man - ri - co!
Tu!
Thou
Come?
darest?
In -
thou
sa - no!
mad - man!
te - - me - ra - rio!
o - - ver-ween-ing!
D'Ur-
Ur-
gel,
gel's
se - gua - ce,
re - tain - er,
a mor - te pro -
con - demn'd as an
scrit - to,
out - law,
ar - di - - sci
Thy dar - - ing
vol - ger-ti a
in - so-lence from


Troubadour.
que - ste re - gie por - te? Che
tres - pass hath not hemm'd thee? De -
p
tar - di? Or via le guar - die ap -
lay not, thy guards thou canst as -
pel - la, ed il ri - va - le al
sem - ble, Thou canst de - stroy me, thou
Count.
fer - ro del car - ne - fi - ce con - se - gna! Il
canst not make me, canst not make me trem - ble. Thy
cresc.
Wind.
tuo fa - ta - le i - stante as-sai più pros - si - mo è, dissen -
hour of doom is near-er far than now per - chance thou -


Leonora.
Con - te!
Hear me!
(to Manrico.)
na - to! Vie - ni...
knowest! Draw then,
Al mio sde - gno vit - ti - ma è
For thy mad pre - sumption thy de -
Troubadour.
Oh ciel! t'ar - re - sta! An -
Oh stay, in mer - cy! I
d'uo - po ch'io ti sve - ni.
test - ed life thou ow - est!
Se - gui - mi.
Fol - low me!
Leonora.
(Che mai fa - rò?
(What shall I do?
Un sol mio
If they'redis -
diam!
come!
An - diam!
I come!
Se - gui - mi.
Fol - low me!
gri - do per - de - re lo puo - te!)
cov - ered, it is sure des - truc - tion!)
M'o - di!
Hear me!
No!
No!
f

Allegro assai mosso. (♩ = 132)

agitatissimo

Di ge - lo - so a - mor sprez - za - to, ar - de in
Rag - ing flames in my breast are stir - ring, From my

Ob. Cl. Trumba & Fag. with voice.

Strs.

sf *pp* *sf* *pp*

me tre - - men - do il fuo - co! Il tuo
ven - geance now naught can save thee, Death hath

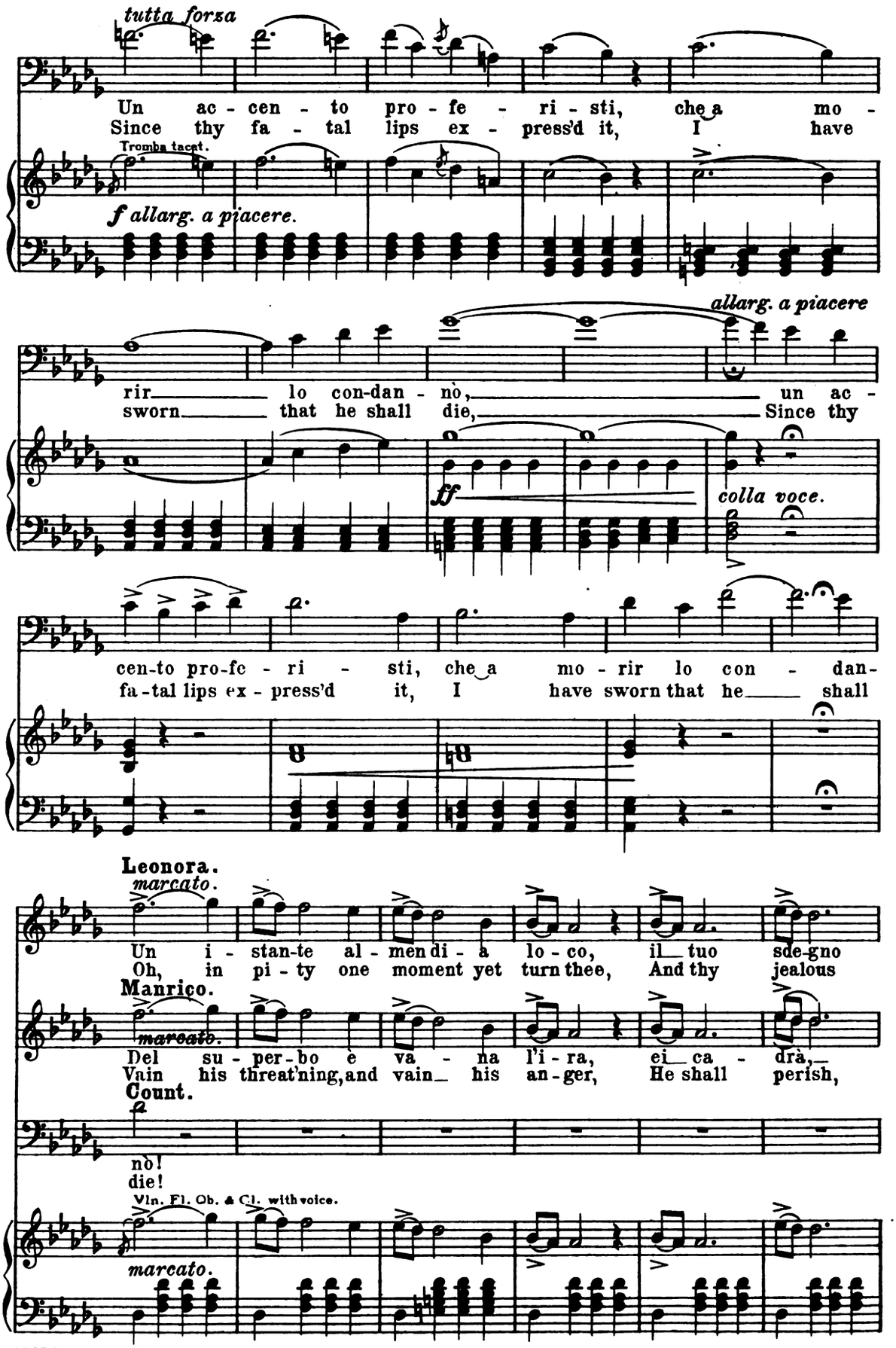
sf *pp*

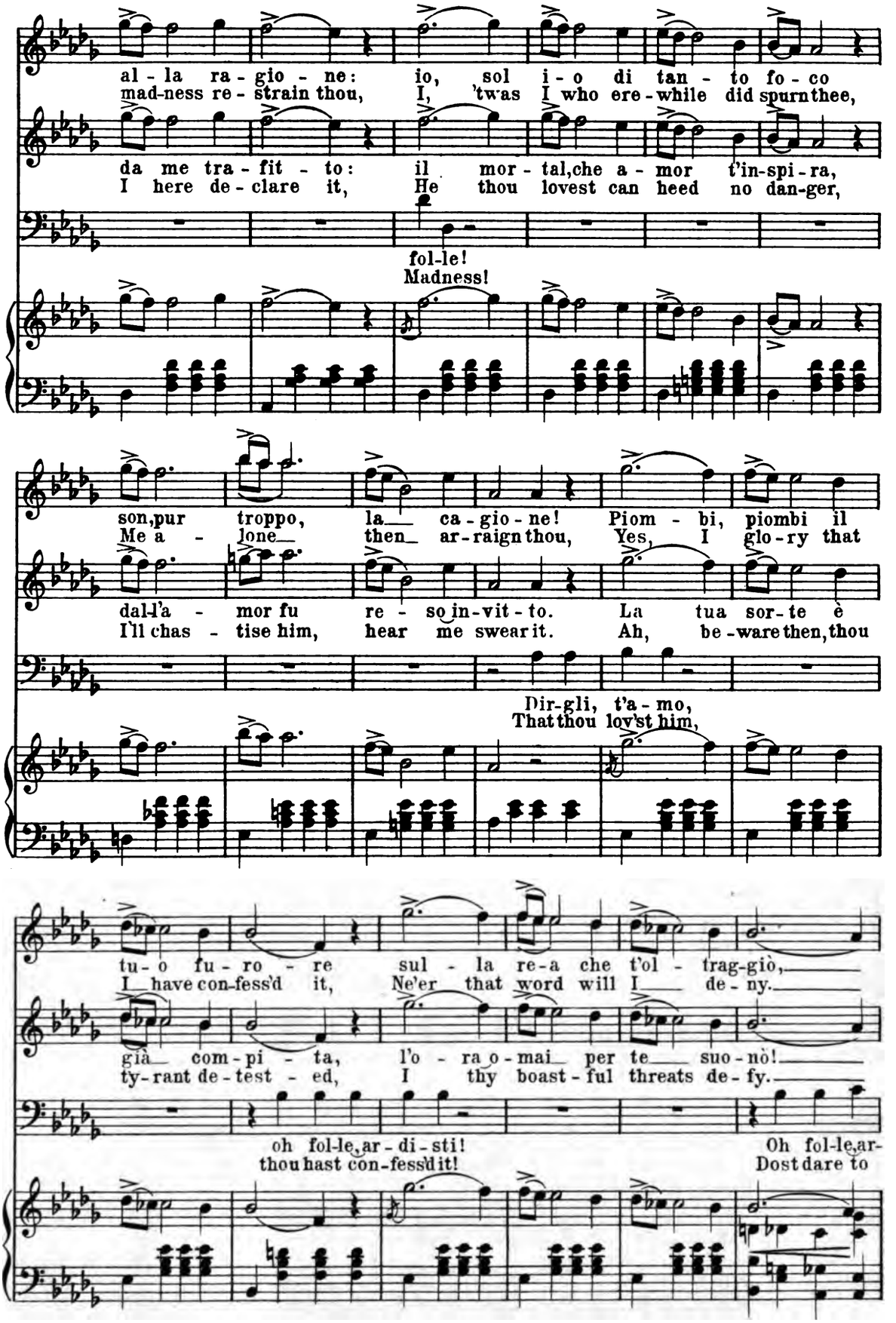
san - gue, o scia - gu - ra - - to, ad - - e -
mark'd thee with shaft un - er - - ring, Trai - tor,

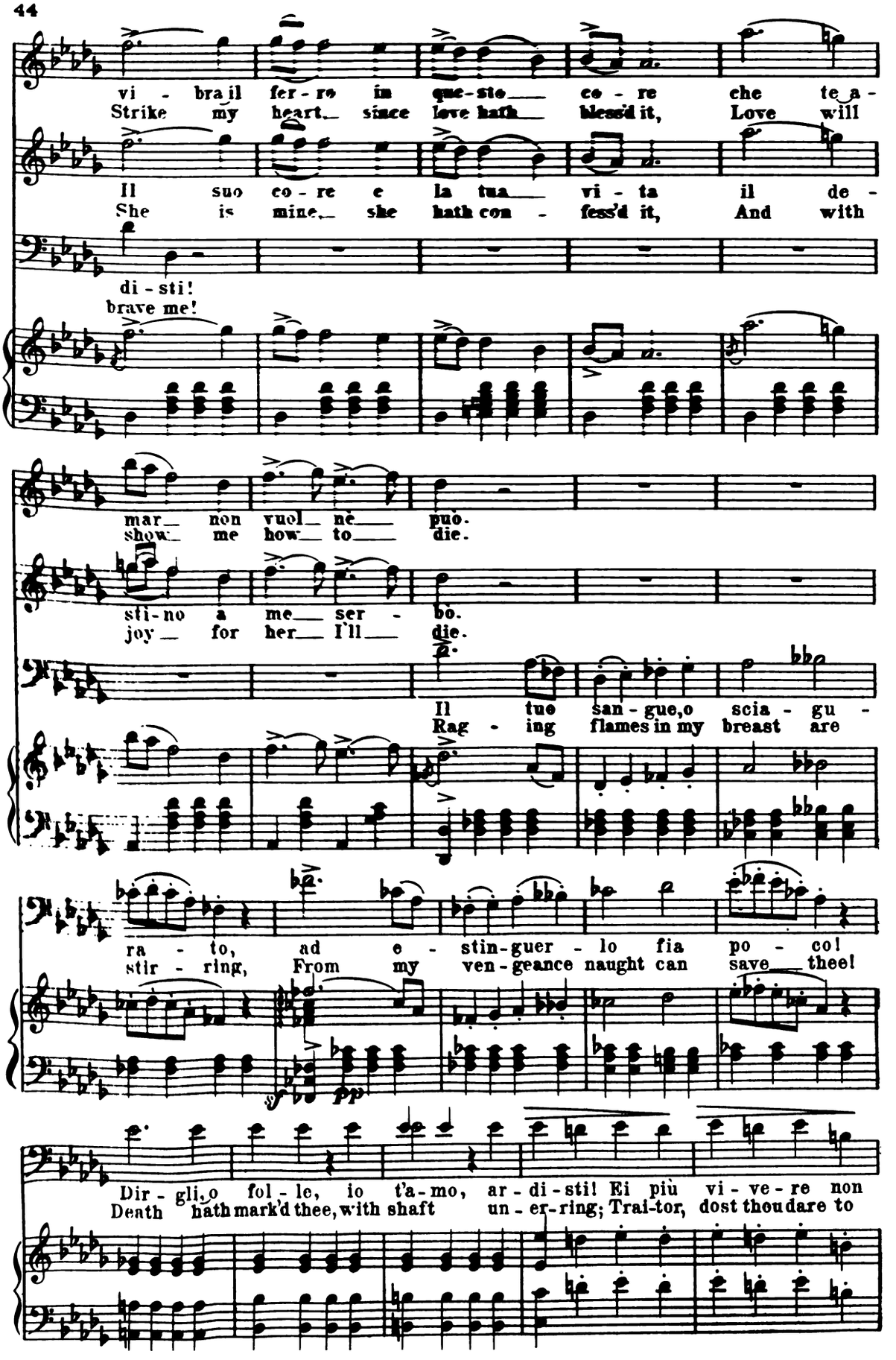
rinf.

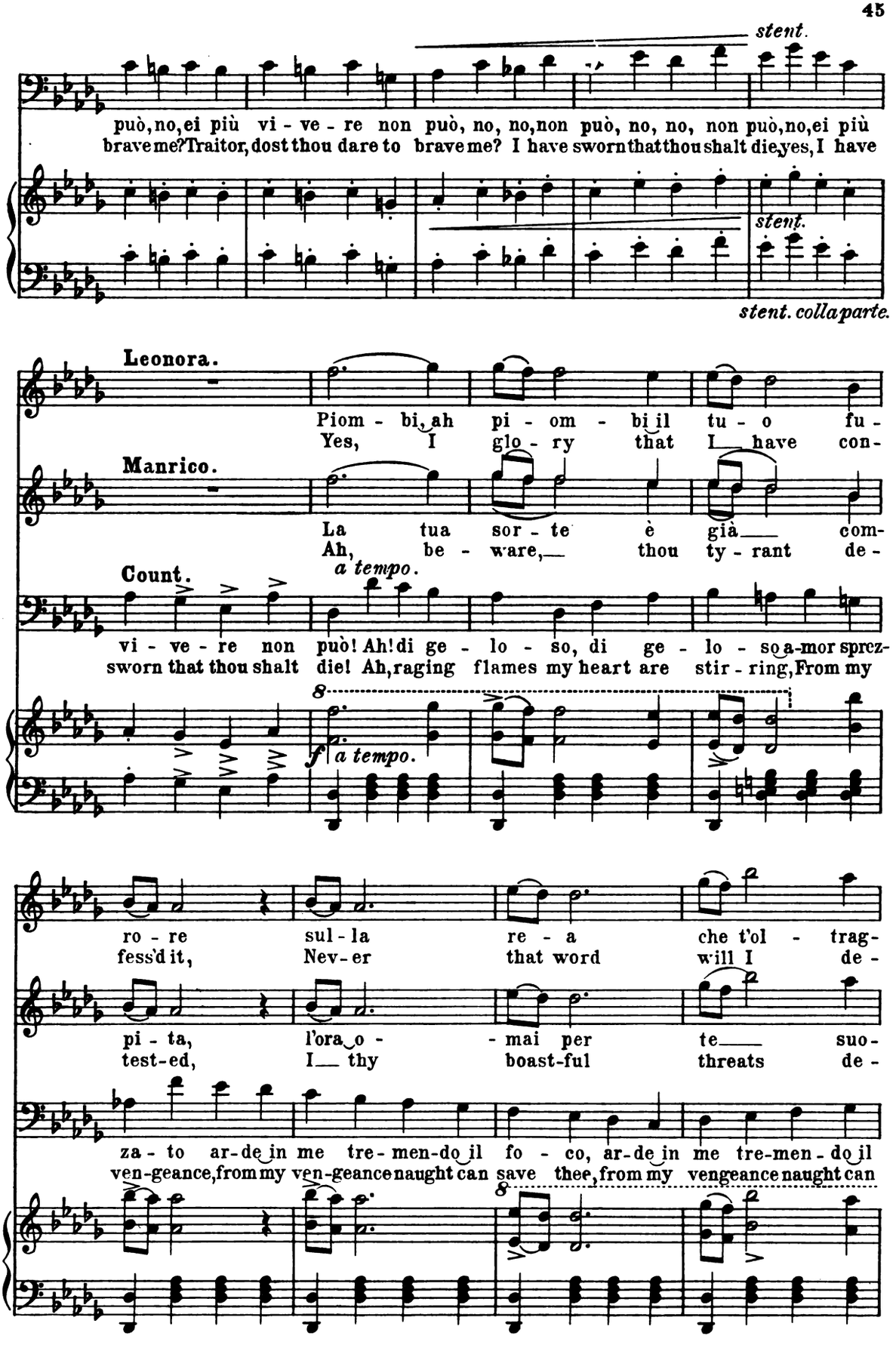
stin - guer - lo fia po - co! Dir - gli, o fol - le, io
dost thou dare to brave me? That thou lov'st him, thy

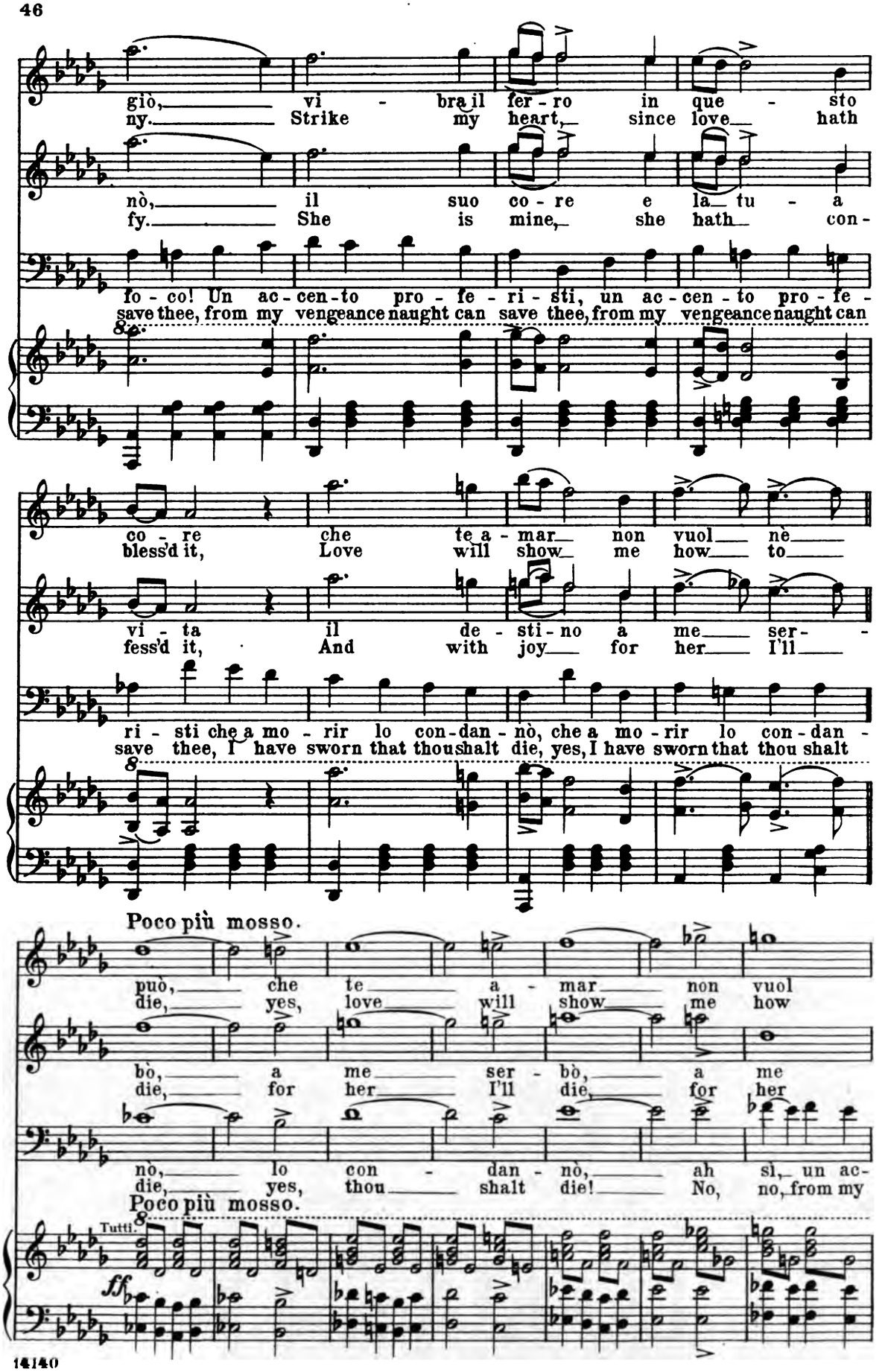
t'a - mo, ar - di - sti! Ei più vi - ve - re non può
mad - ness con - fess'd it, Thus my faith thou dost de - ny,

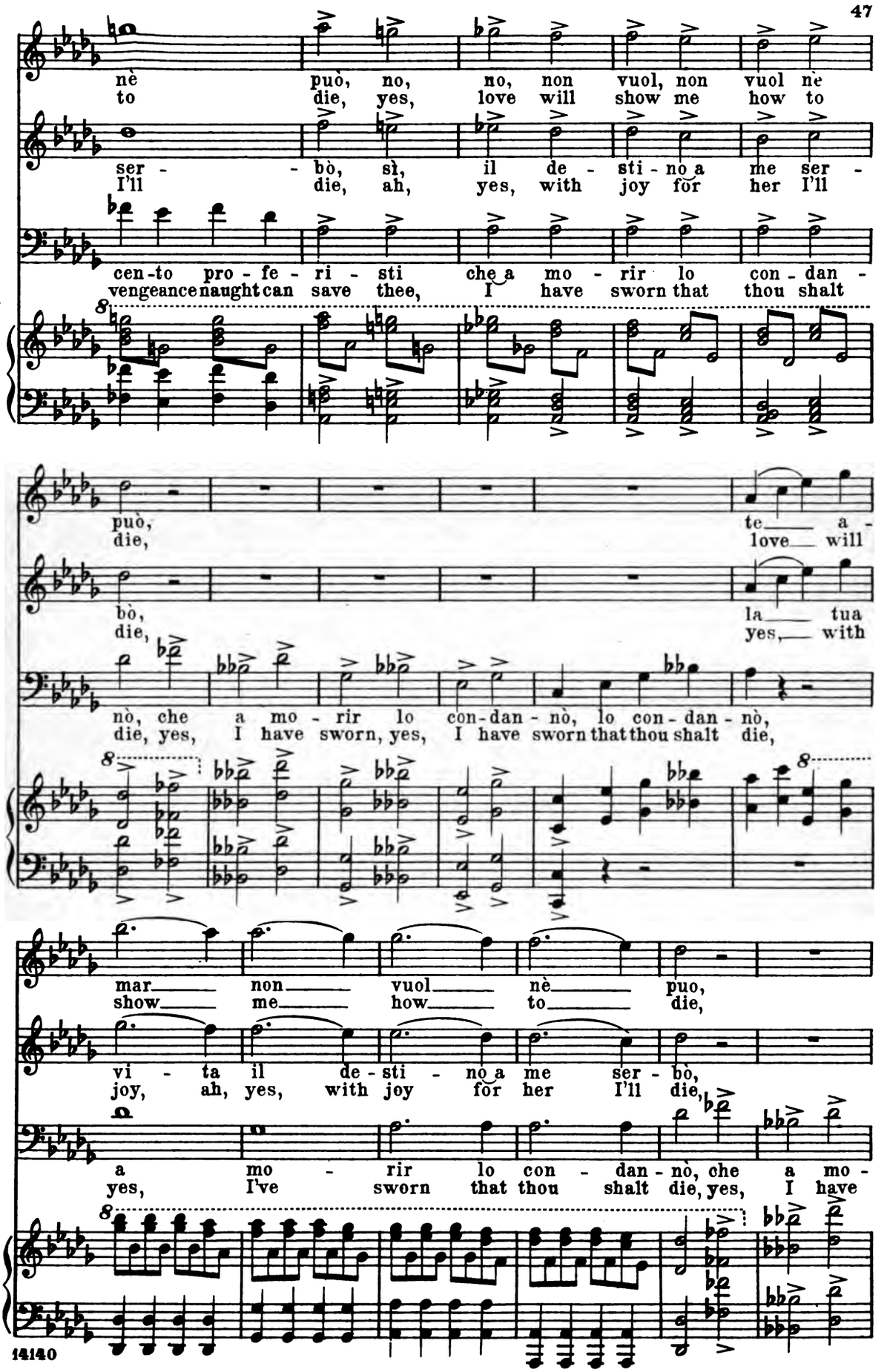

tutta forza
Un ac - cen - to pro - fe - ri - sti, che a mo -
Since thy fa - tal lips ex - press'd it, I have
Tromba tacet.
f allarg. a piacere.
allarg. a piacere
rir lo con-dan - nò, un ac -
sworn that he shall die, Since thy
ff
colla voce.
cen-to pro-fe - ri - sti, che a mo - rir lo con - dan-
fa-tal lips ex - press'd it, I have sworn that he shall
Leonora.
marcato.
Un i - stan-te al - men di - a lo - co, il tuo sde-gno
Oh, in pi - ty one moment yet turn thee, And thy jealous
Manrico.
marcato.
Del su - per - bo e va - na l'i - ra, ei ca - drà,
Vain his threat'ning, and vain his an - ger, He shall perish,
Count.
nò!
die!
Vln. Fl. Ob. & Cl. with voice.
marcato.

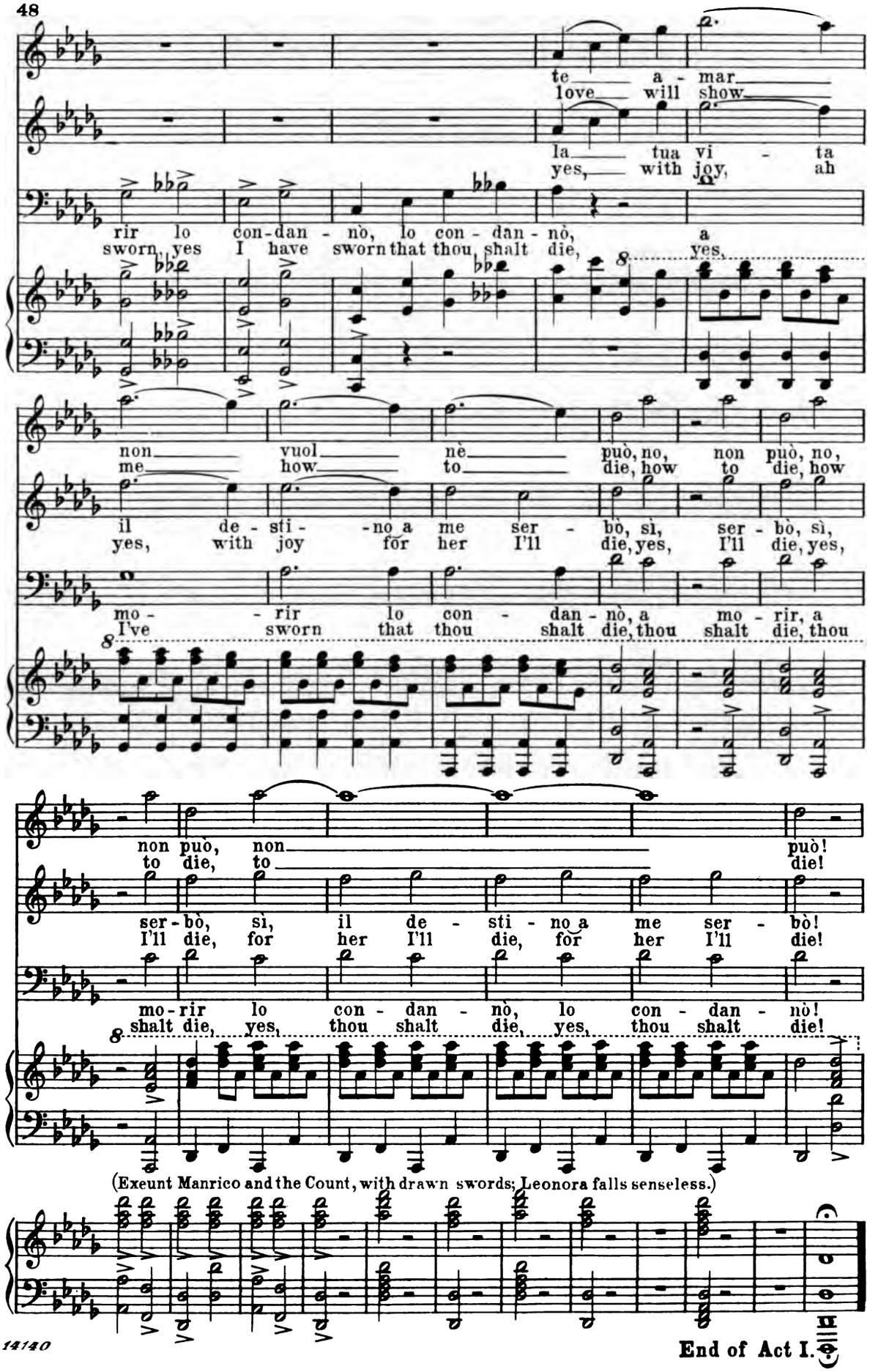

al - la ra - gio - ne: io, sol i - o di tan - to fo - co
mad-ness re - strain thou, I, 'twas I who ere - while did spurn thee,
da me tra - fit - to: il mor - tal, che a - mor t'in-spi - ra,
I here de - clare it, He thou lovest can heed no dan-ger,
fol-le!
Madness!
son, pur troppo, la ca - gio - ne! Piom - bi, piombi il
Me a - lone then ar-raign thou, Yes, I glo-ry that
dal-l'a - mor fu re - so in-vit - to. La tua sor-te è
I'll chas - tise him, hear me swear it. Ah, be-ware then, thou
Dir-gli, t'a - mo,
That thou lov'st him,
tu - o fu - ro - re sul - la re-a che t'ol - trag-giò,
I have con-fess'd it, Ne'er that word will I de - ny.
già com - pi - ta, l'o - ra o - mai per te suo - nò!
ty-rant de-test - ed, I thy boast - ful threats de - fy.
oh fol-le, ar - di - sti!
thou hast con-fess'd it!
Oh fol-le, ar-
Dost dare to


vi - bra il fer - ro in que - sto co - re che te a -
Strike my heart since love hath bless'd it, Love will
Il suo co - re e la tua vi - ta il de -
She is mine, she hath con - fess'd it, And with
di - sti!
brave me!
mar non vuol nè può.
show me how to die.
sti - no a me ser - bo.
joy for her I'll die.
Il tuo san - gue, o scia - gu -
Rag - ing flames in my breast are
ra - to, ad e - stin - guer - lo fia po - co!
stir - ring, From my ven - geance naught can save thee!
pp
Dir - gli, o fol - le, io t'a - mo, ar - di - sti! Ei più vi - ve - re non
Death hath mark'd thee, with shaft un - er - ring; Trai - tor, dost thou dare to


stent.
può, no, ei più vi - ve - re non può, no, no, non può, no, no, non può, no, ei più
brave me? Traitor, dost thou dare to brave me? I have sworn that thou shalt die, yes, I have
stent.
stent. colla parte.
Leonora.
Piom - bi, ah pi - om - bi il tu - o fu -
Yes, I glo - ry that I have con -
Manrico.
La tua sor - te è già com -
Ah, be - ware, thou ty - rant de -
Count.
a tempo.
vi - ve - re non può! Ah! di ge - lo - so, di ge - lo - so a-mor sprez -
sworn that thou shalt die! Ah, raging flames my heart are stir - ring, From my
8
f a tempo.
ro - re sul - la re - a che t'ol - trag -
fess'd it, Nev - er that word will I de -
pi - ta, l'ora o - - mai per te suo -
test - ed, I thy boast - ful threats de -
za - to ar - de in me tre - men - do il fo - co, ar - de in me tre - men - do il
ven - geance, from my ven - geance naught can save thee, from my vengeance naught can
8


giò, vi - bra il fer - ro in que - sto
ny. Strike my heart, since love hath
nò, il suo co - re e la tu - a
fy. She is mine, she hath con -
fo - co! Un ac - cen - to pro - fe - ri - sti, un ac - cen - to pro - fe -
save thee, from my vengeance naught can save thee, from my vengeance naught can
co - re che te a - mar non vuol nè
bless'd it, Love will show me how to
vi - ta il de - sti - no a me ser -
fess'd it, And with joy for her I'll
ri - sti che a mo - rir lo con - dan - nò, che a mo - rir lo con - dan -
save thee, I have sworn that thou shalt die, yes, I have sworn that thou shalt
Poco più mosso.
può, che te a - mar non vuol
die, yes, love will show me how
bò, a me ser - bò, a me
die, for her I'll die, for her
nò, lo con - dan - nò, ah sì, un ac -
die, yes, thou shalt die! No, no, from my
Poco più mosso.
Tutti.
ff


nè può, no, no, non vuol, non vuol nè
to die, yes, love will show me how to
ser - bò, sì, il de - sti - no a me ser -
I'll die, ah, yes, with joy for her I'll
cen-to pro - fe - ri - sti che a mo - rir lo con - dan -
vengeance naught can save thee, I have sworn that thou shalt
può, te a -
die, love will
bò, la tua
die, yes, with
nò, che a mo - rir lo con-dan - nò, lo con-dan - nò,
die, yes, I have sworn, yes, I have sworn that thou shalt die,
mar non vuol nè puo,
show me how to die,
vi - ta il de-sti - no a me ser - bò,
joy, ah, yes, with joy for her I'll die,
a mo - rir lo con - dan - nò, che a mo -
yes, I've sworn that thou shalt die, yes, I have



(Exeunt Manrico and the Count, with drawn swords; Leonora falls senseless.)

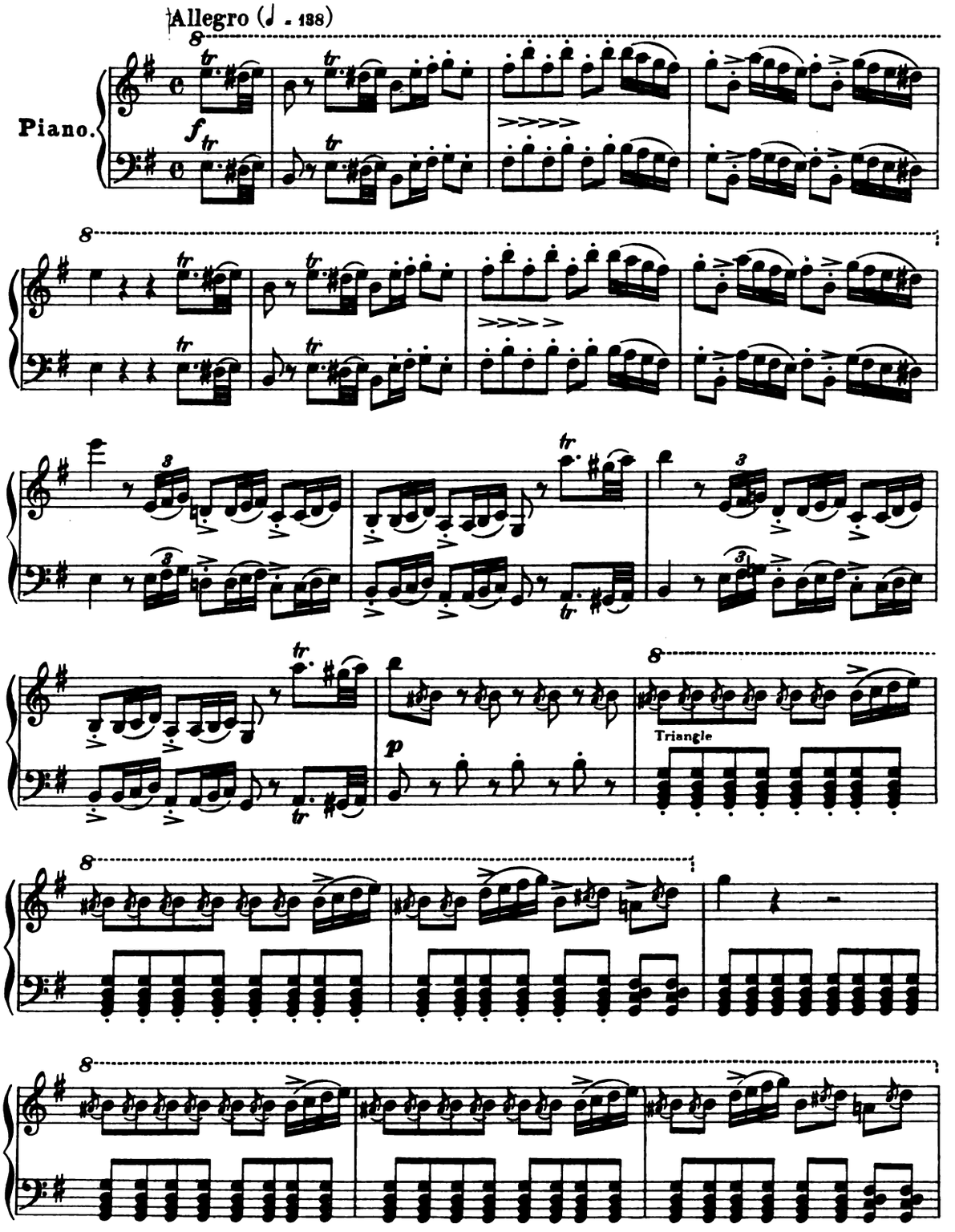
End of Act I.

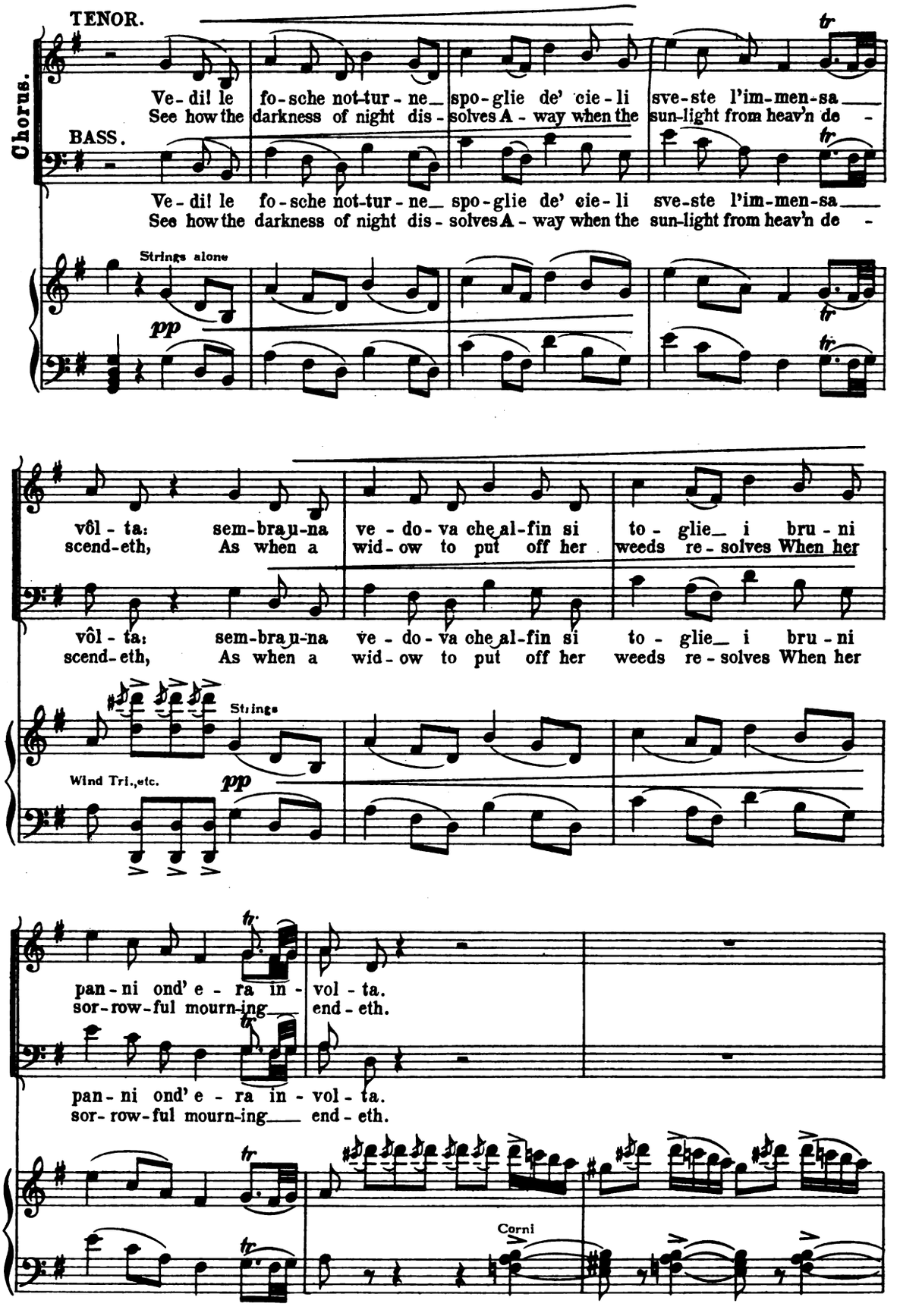
Act II. (The Gipsy.)

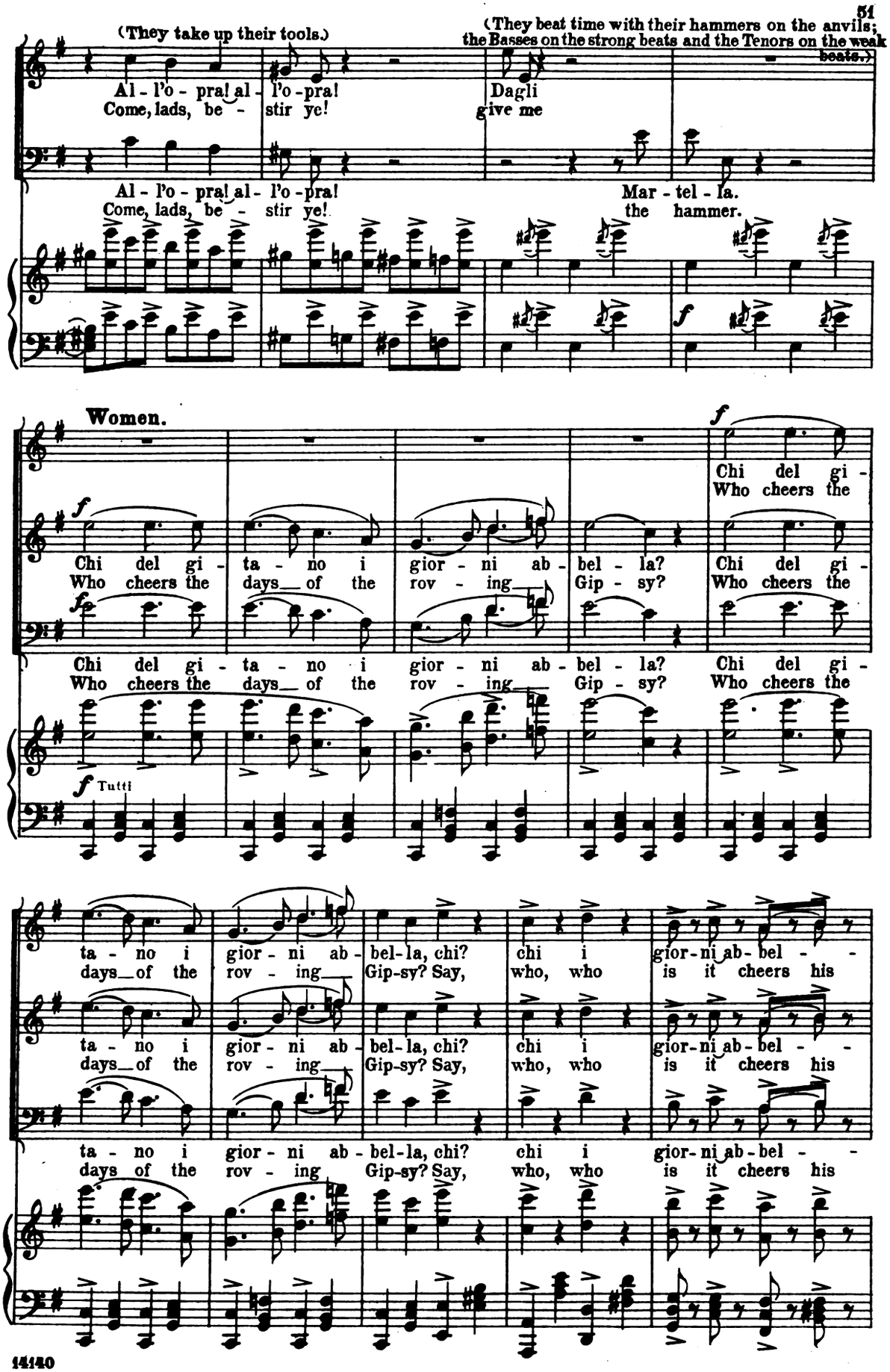
No 7. "Vedi! le fosche notturne spoglie.„

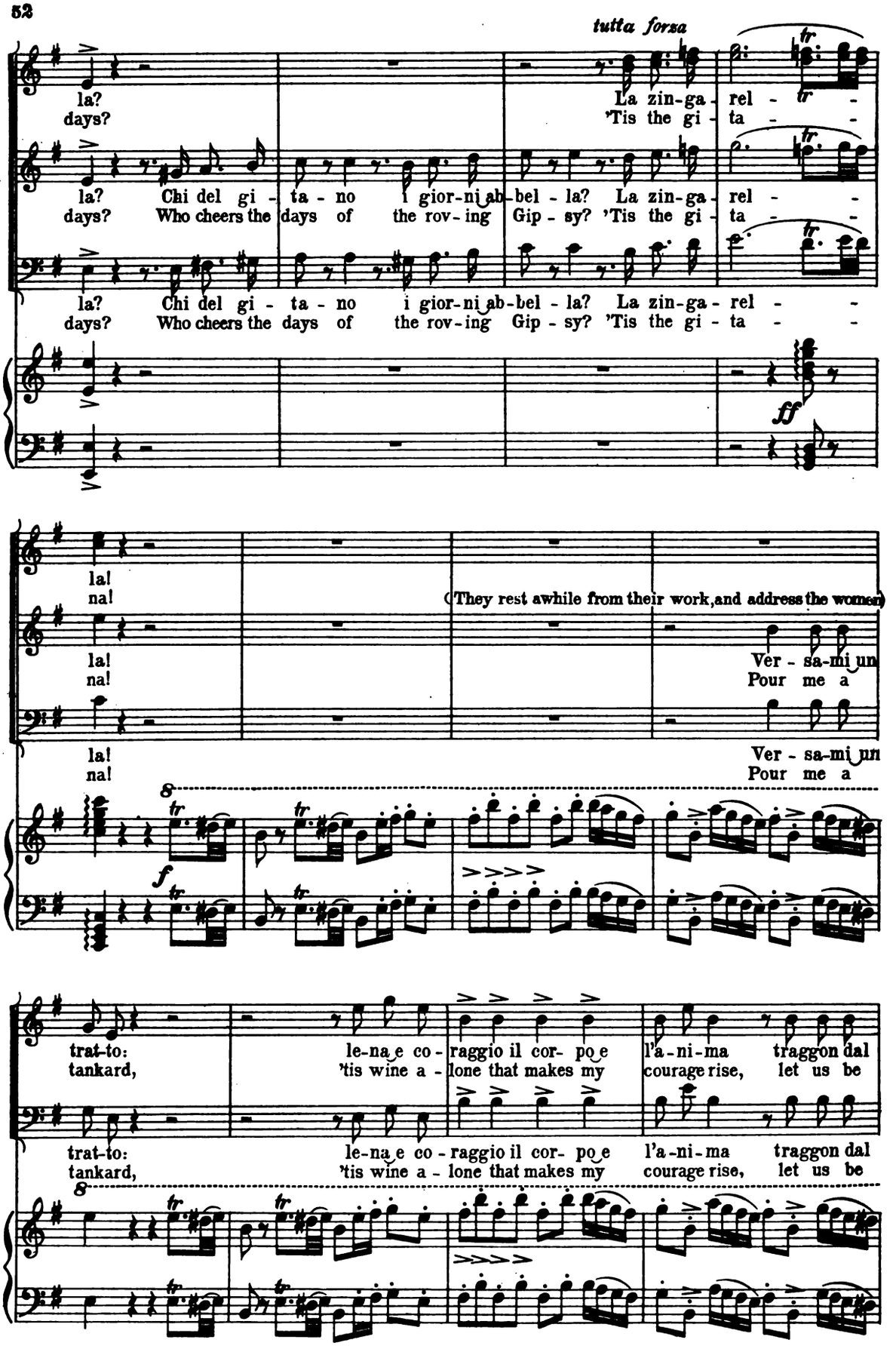
Chorus of Gipsies.

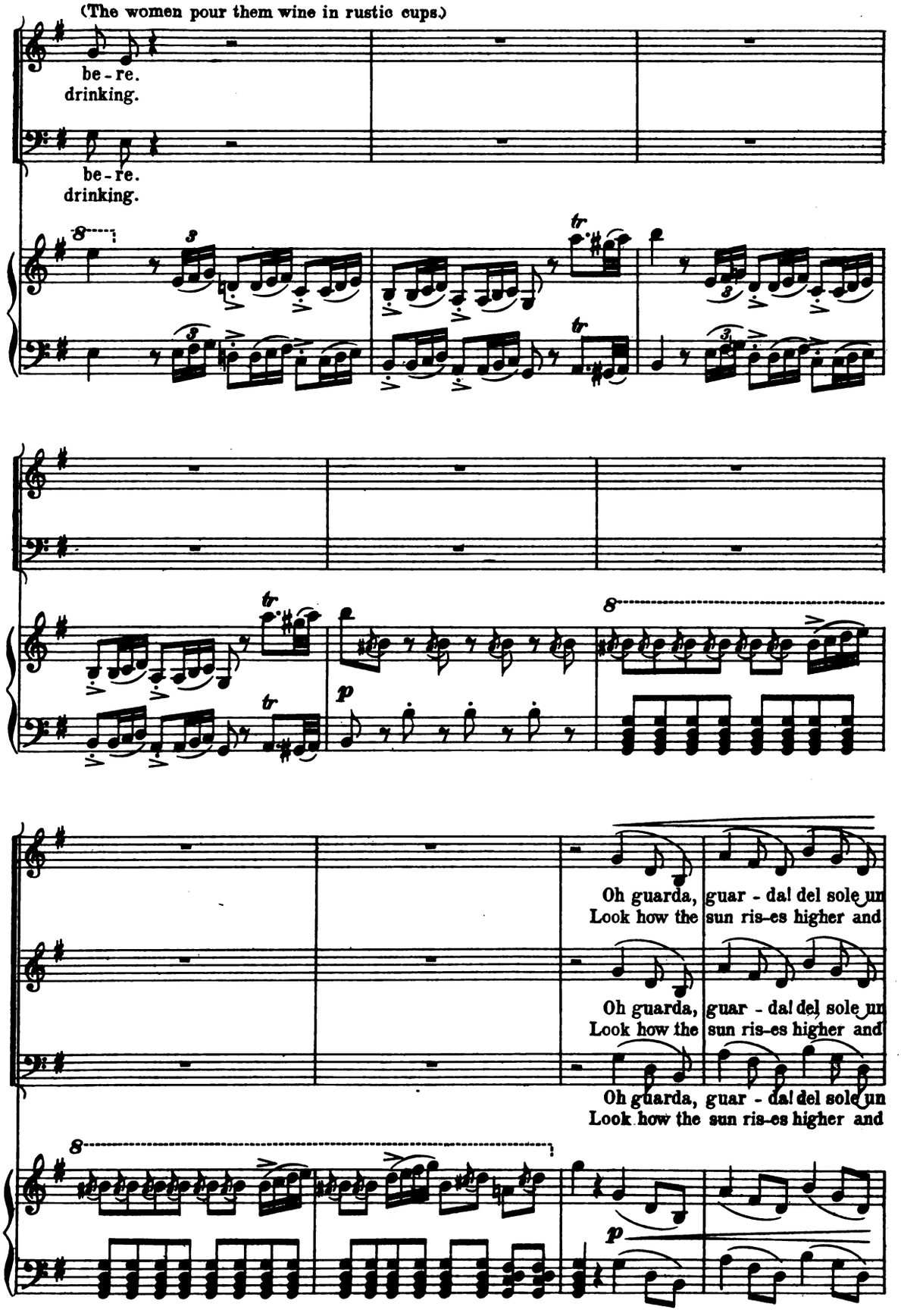
Scene.— A ruined habitation at the foot of a mountain in Biscay; within, thro' a wide opening, a fire is seen; day is dawning. Azucena is seated by the fire, Manrico is lying on a low couch at her side, wrapped in his mantle, his helmet at his feet, a sword in his hand, on which he is gazing intently. The Gipsy band is scattered about the stage.

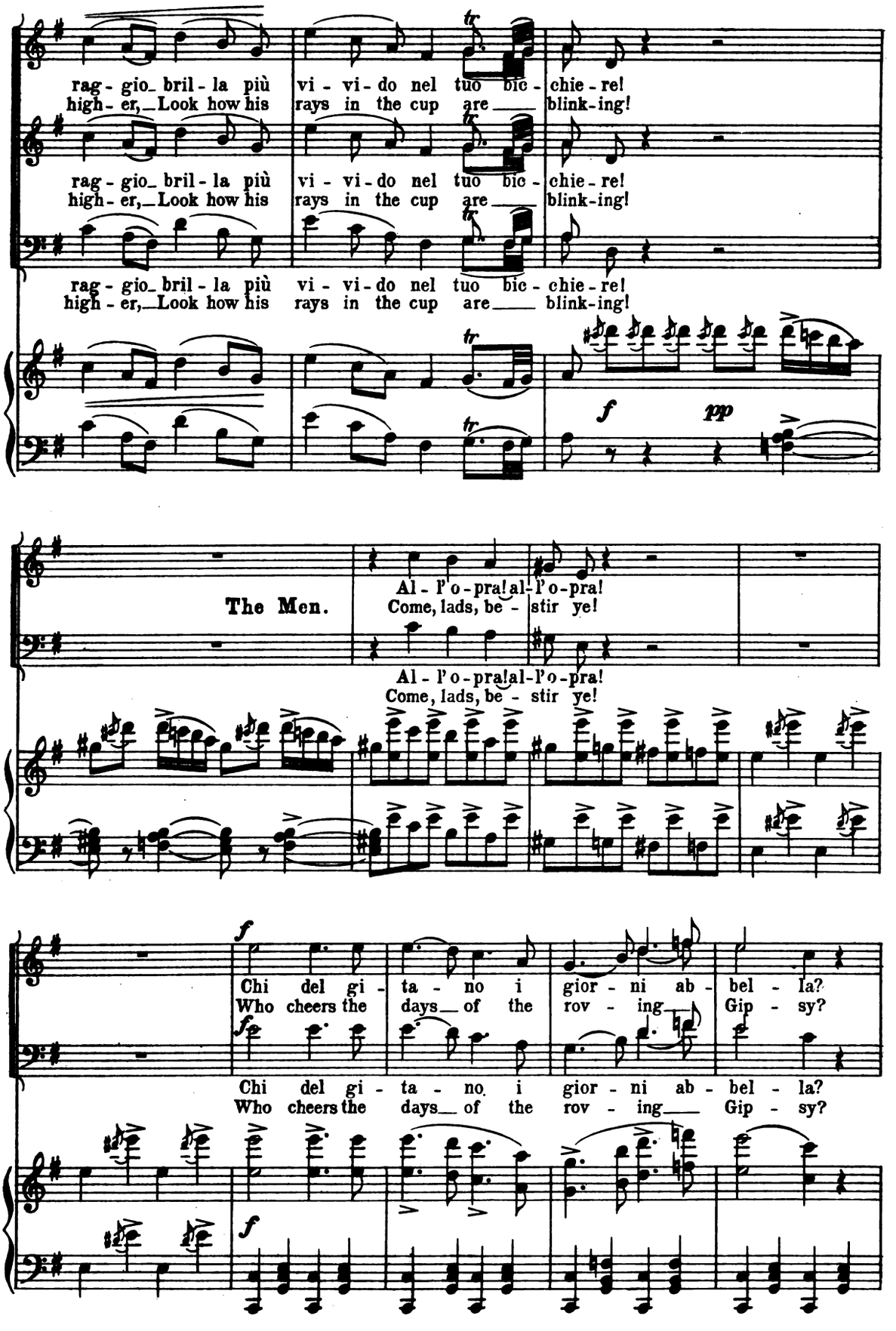


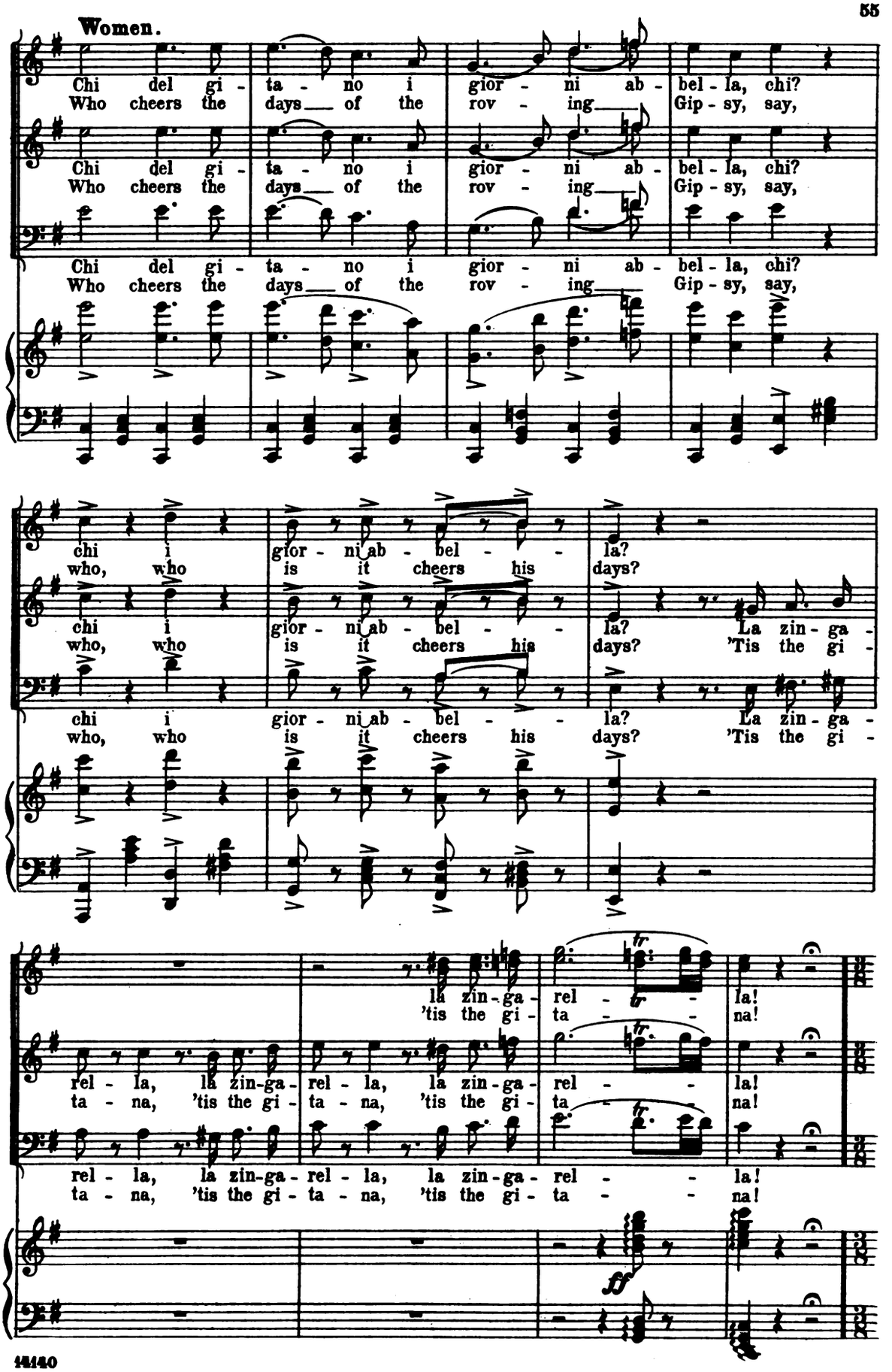

TENOR.
Chorus.
Ve-di! le fo-sche not-tur-ne_ spo-glie de' cie-li sve-ste l'im-men-sa___
See how the darkness of night dis- solves A- way when the sun-light from heav'n de -
BASS.
Ve-di! le fo-sche not-tur-ne_ spo-glie de' cie-li sve-ste l'im-men-sa___
See how the darkness of night dis- solves A- way when the sun-light from heav'n de -
Strings alone
pp
vôl-ta: sem-bra-u-na ve-do-va che al-fin si to-glie_ i bru-ni
scend-eth, As when a wid-ow to put off her weeds re-solves When her
Strings
Wind Tri.,etc.
pp
pan-ni ond' e-ra in-vol-ta.
sor-row-ful mourn-ing___ end-eth.
Corni


(They take up their tools.)
(They beat time with their hammers on the anvils; the Basses on the strong beats and the Tenors on the weak beats.)
Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!
Dagli
give me
Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!
Mar - tel - la.
the hammer.
Women.
Chi del gi - ta - no i gior - ni ab - bel - la? Chi del gi -
Who cheers the days of the rov - ing Gip - sy? Who cheers the
Tutti
ta - no i gior - ni ab - bel - la, chi? chi i gior - ni ab - bel - -
days of the rov - ing Gip - sy? Say, who, who is it cheers his


tutta forza
la? La zin-ga- rel - tr -
days? 'Tis the gi- ta - -
la? Chi del gi- ta - no i gior-ni ab-bel - la? La zin-ga- rel - -
days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi- ta - -
la? Chi del gi- ta - no i gior-ni ab-bel - la? La zin-ga- rel - -
days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi- ta - -
ff
la!
na!
(They rest awhile from their work, and address the women)
la! Ver - sa-mi un
na! Pour me a
la! Ver - sa-mi un
na! Pour me a
f
trat-to: le-na e co- raggio il cor- po e l'a-ni-ma traggon dal
tankard, 'tis wine a- lone that makes my courage rise, let us be
trat-to: le-na e co- raggio il cor- po e l'a-ni-ma traggon dal
tankard, 'tis wine a- lone that makes my courage rise, let us be


(The women pour them wine in rustic cups.)
be - re.
drinking.
be - re.
drinking.
Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and
Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and
Oh guarda, guar - da! del sole un
Look how the sun ris-es higher and

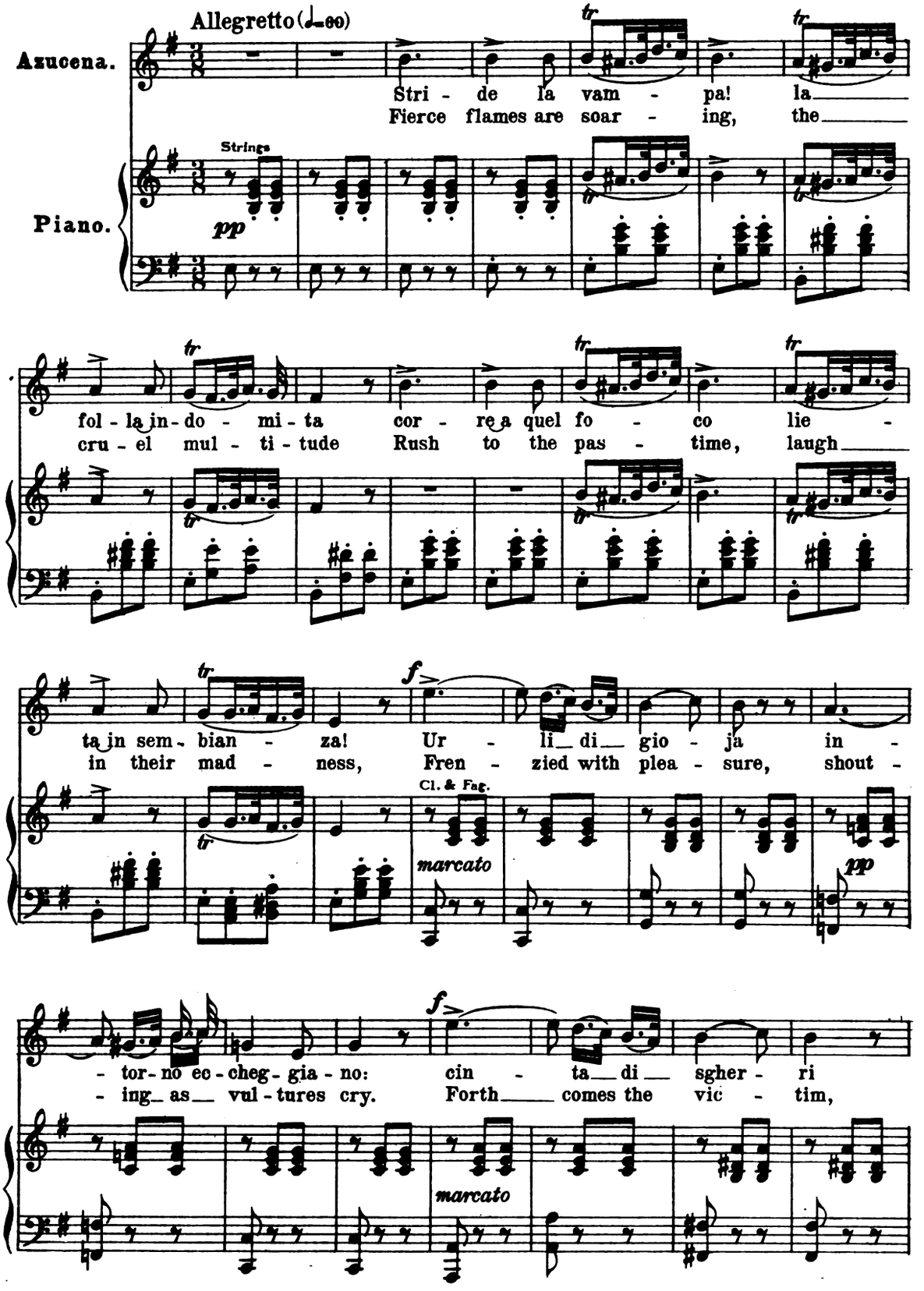

rag - gio_ bril - la più vi - vi - do nel tuo bic - chie - re!
high - er,_Look how his rays in the cup are___ blink-ing!
rag - gio_ bril - la più vi - vi - do nel tuo bic - chie - re!
high - er,_Look how his rays in the cup are___ blink-ing!
rag - gio_ bril - la più vi - vi - do nel tuo bic - chie - re!
high - er,_Look how his rays in the cup are___ blink-ing!
f
pp
The Men.
Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!
Al - l'o - pra! al - l'o - pra!
Come, lads, be - stir ye!
f
Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days_ of the rov - ing___ Gip - sy?
Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days_ of the rov - ing___ Gip - sy?

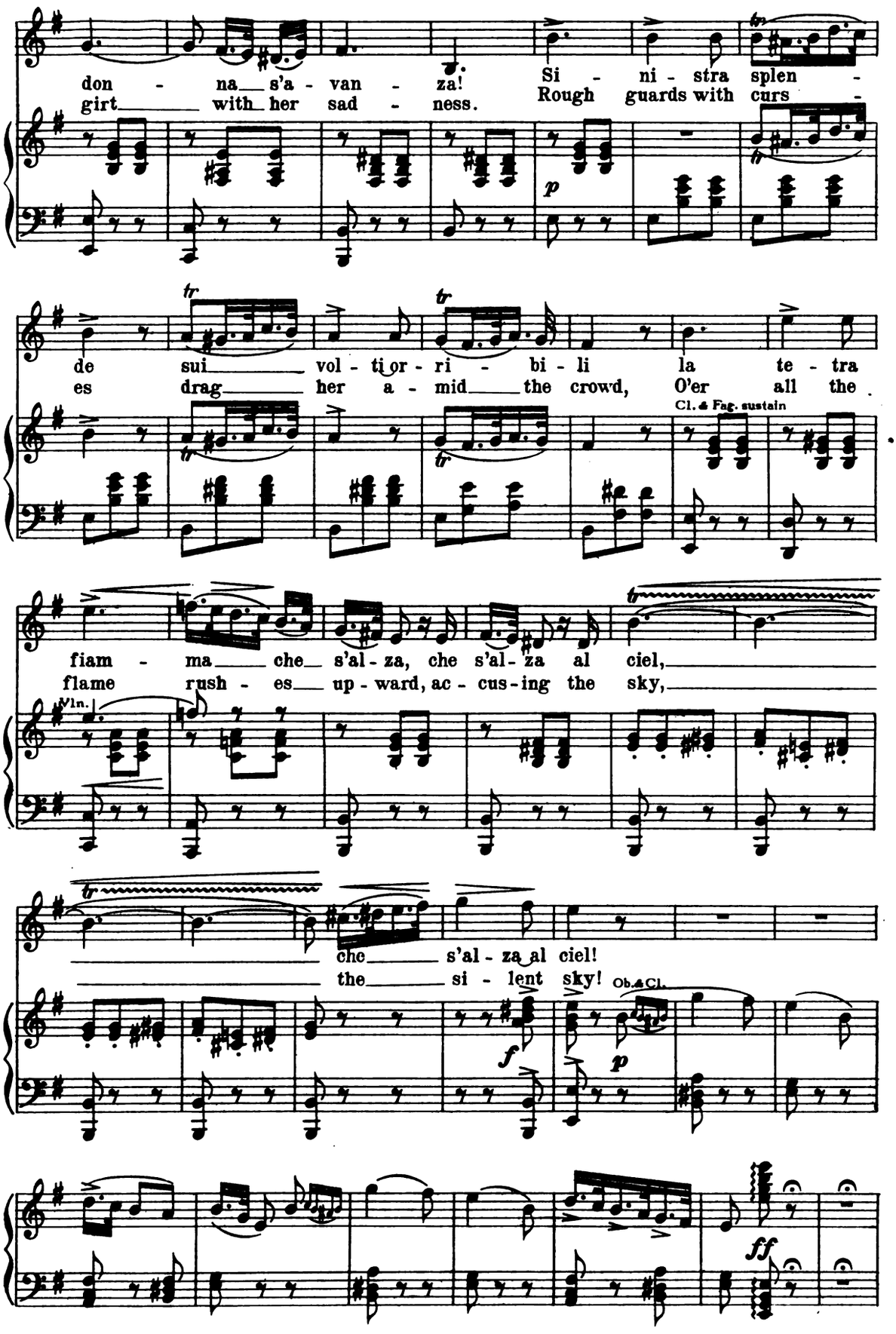

Women.
Chi del gi - ta - no i gior - ni ab - bel - la, chi?
Who cheers the days of the rov - ing Gip - sy, say,
chi i gior - ni ab - bel - la?
who, who is it cheers his days?
La zin - ga - rel - la, la zin - ga - rel - la!
'Tis the gi - ta - na!

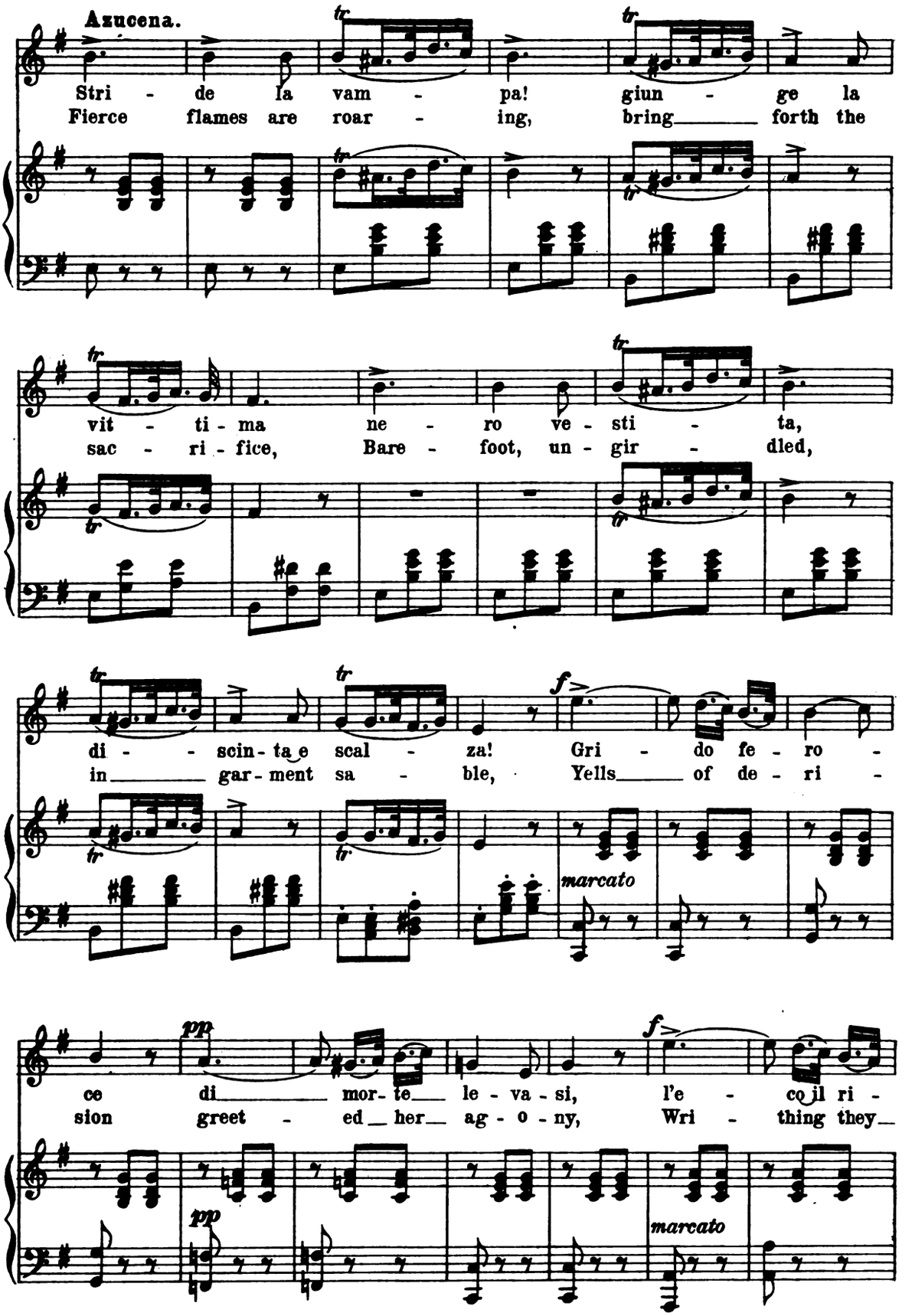
Nº 8. "Stride la vampa.,,

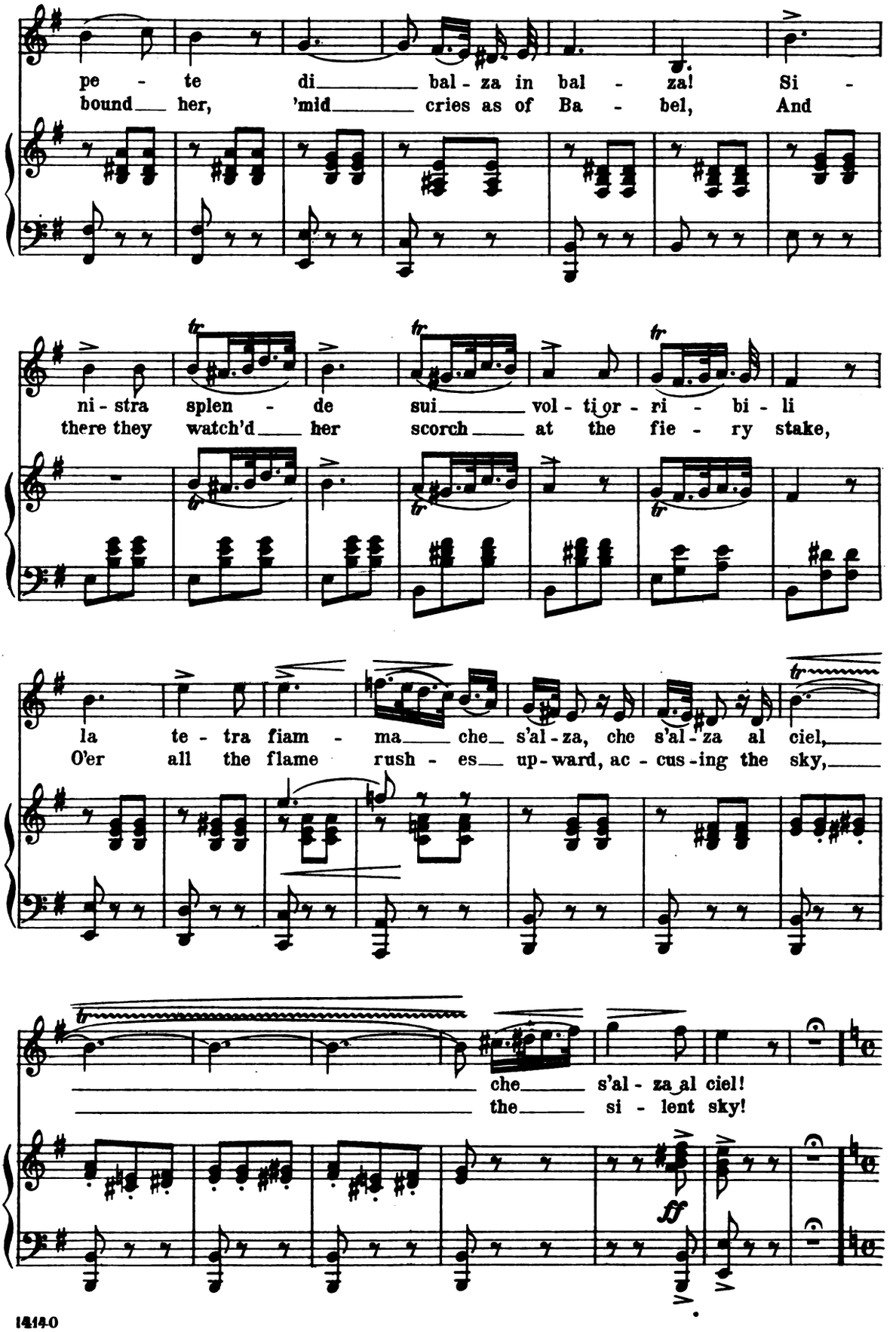
Canzone.

While Azucena sings, the Gipsies gather round her.



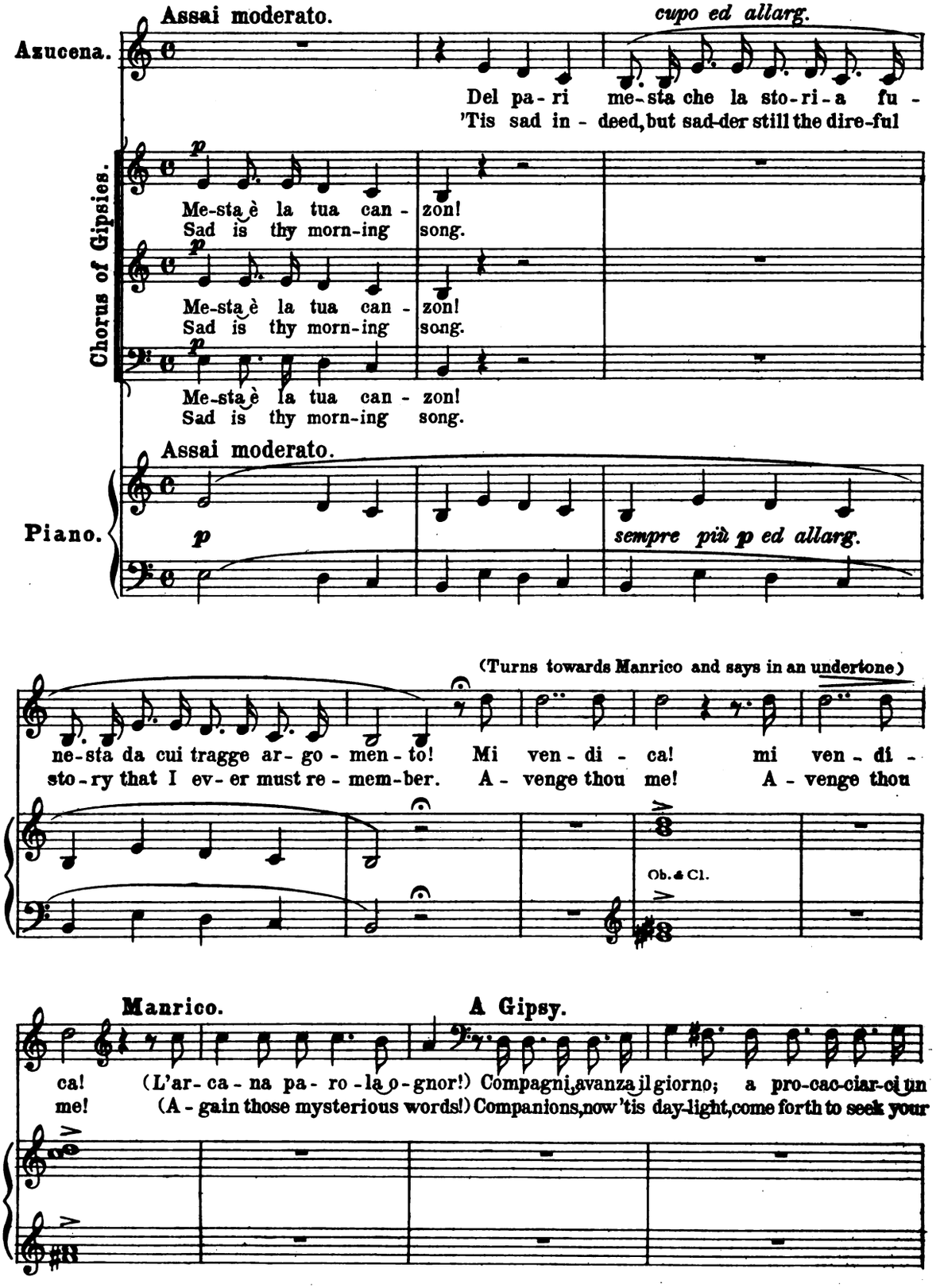

don - na s'a - van - za!
girt with her sad - ness.
Si - ni - stra splen -
Rough guards with curs -
de sui vol - ti or - ri - bi - li la te - tra
es drag her a - mid the crowd, O'er all the
Cl. & Fag. sustain
fiam - ma che s'al - za, che s'al - za al ciel,
flame rush - es up - ward, ac - cus - ing the sky,
Vln.
che s'al - za al ciel!
the si - lent sky!
Ob. & Cl.
f
p
ff

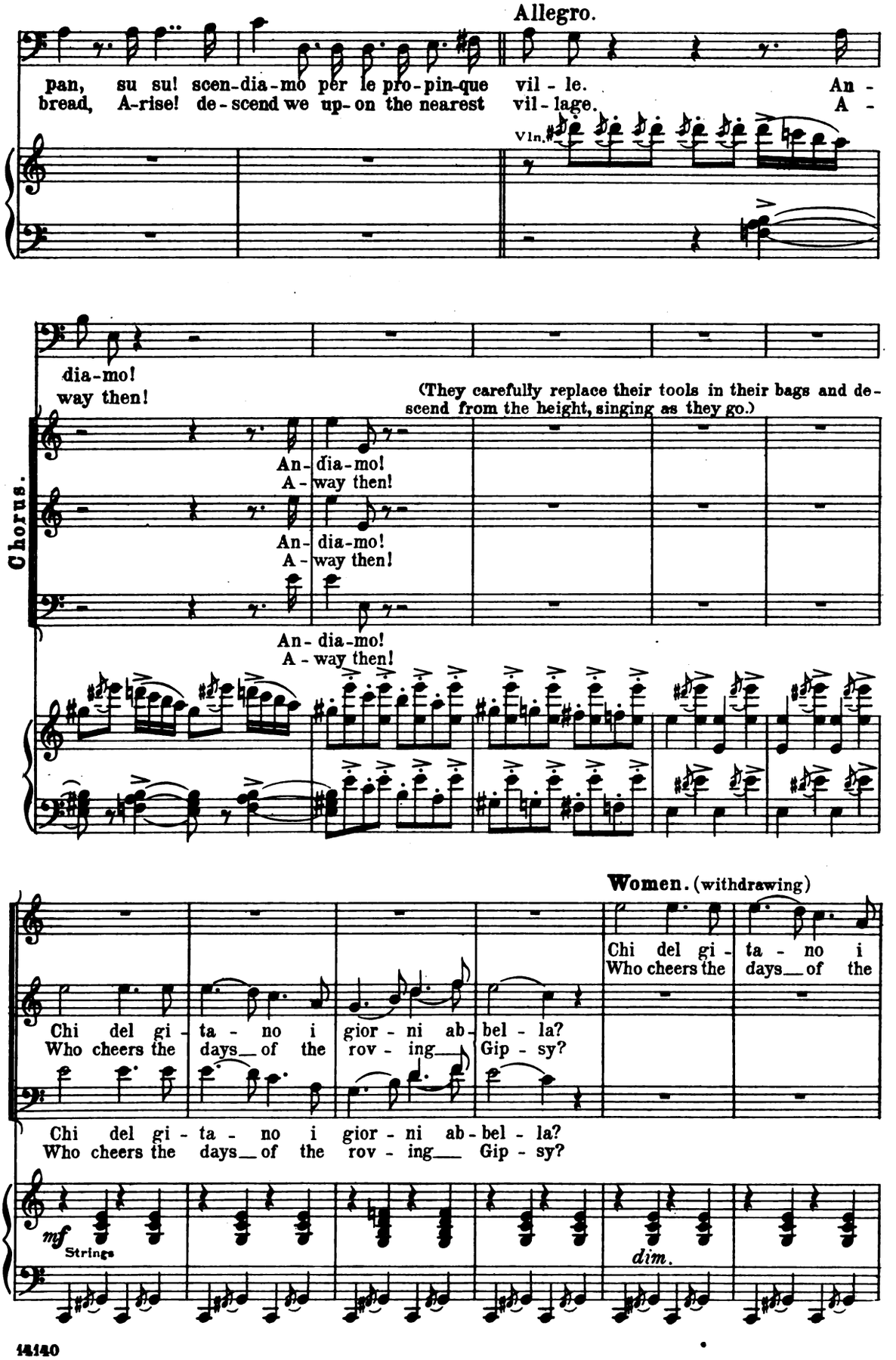

Azucena.
Stri - de la vam - pa! giun - ge la
Fierce flames are roar - ing, bring forth the
vit - ti - ma ne - ro ve - sti - ta,
sac - ri - fice, Bare - foot, un - gir - dled,
di - scin - ta e scal - za! Gri - do fe - ro -
in gar - ment sa - ble, Yells of de - ri -
marcato
pp
ce di mor - te le - va - si, l'e - co il ri -
sion greet - ed her ag - o - ny, Wri - thing they
pp
marcato

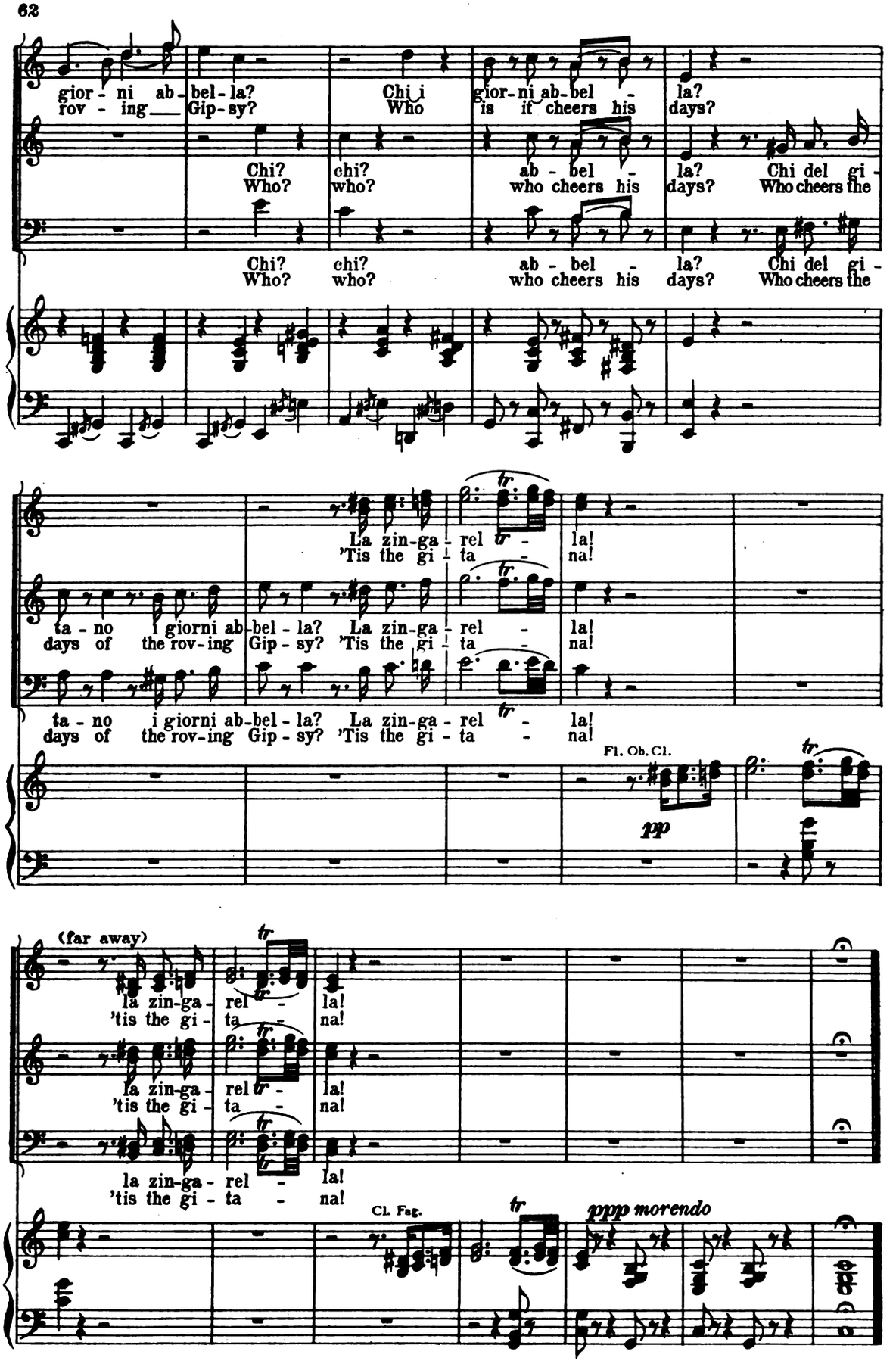

pe - te di bal - za in bal - za! Si -
bound her, 'mid cries as of Ba - bel, And
ni - stra splen - de sui vol - ti or - ri - bi - li
there they watch'd her scorch at the fie - ry stake,
la te - tra fiam - ma che s'al - za, che s'al - za al ciel,
O'er all the flame rush - es up - ward, ac - cus - ing the sky,
che s'al - za al ciel!
the si - lent sky!
ff

Nº 9. "Mesta è la tua canzon!„

Chorus of Gipsies.

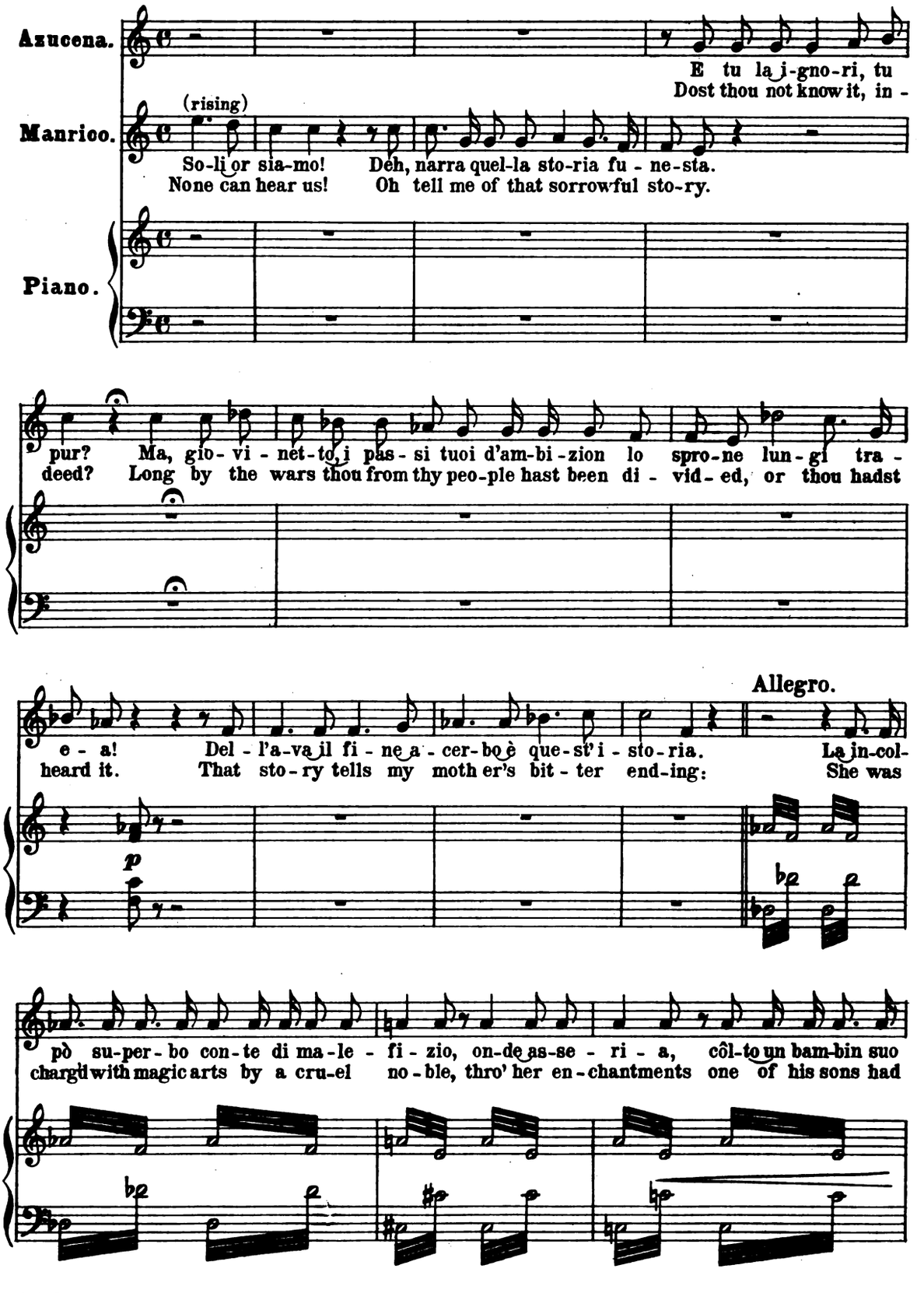


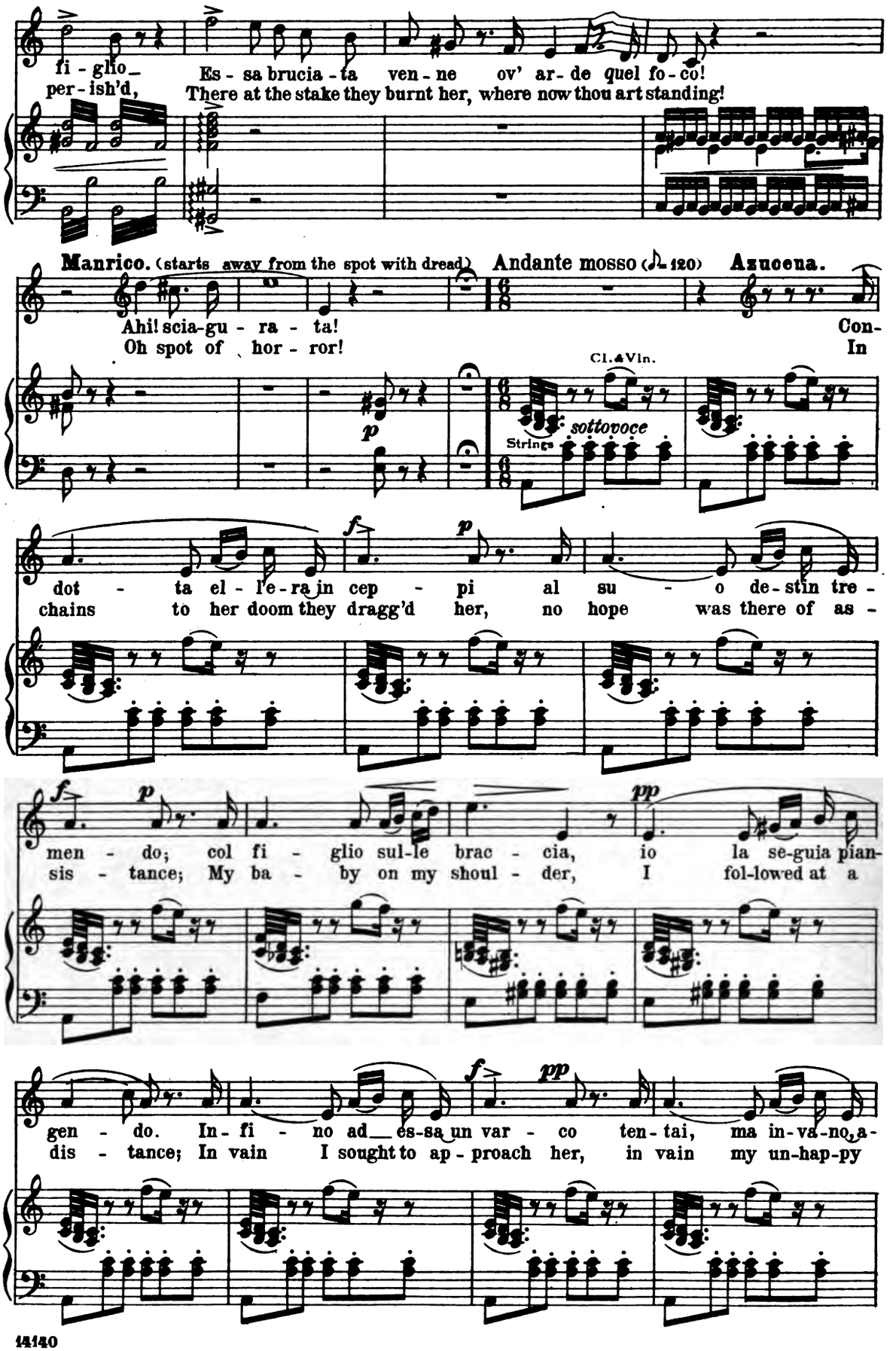

Allegro.
pan, su su! scen-dia-mo per le pro-pin-que vil - le. An -
bread, A-rise! de-scend we up-on the nearest vil-lage. A -
Vln.
dia-mo!
way then!
(They carefully replace their tools in their bags and de-scend from the height, singing as they go.)
Chorus.
An- dia-mo!
A - way then!
An- dia-mo!
A - way then!
An- dia-mo!
A - way then!
Women. (withdrawing)
Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?
Chi del gi - ta - no i
Who cheers the days of the
Chi del gi - ta - no i gior - ni ab - bel - la?
Who cheers the days of the rov - ing Gip - sy?
mf
Strings
dim.

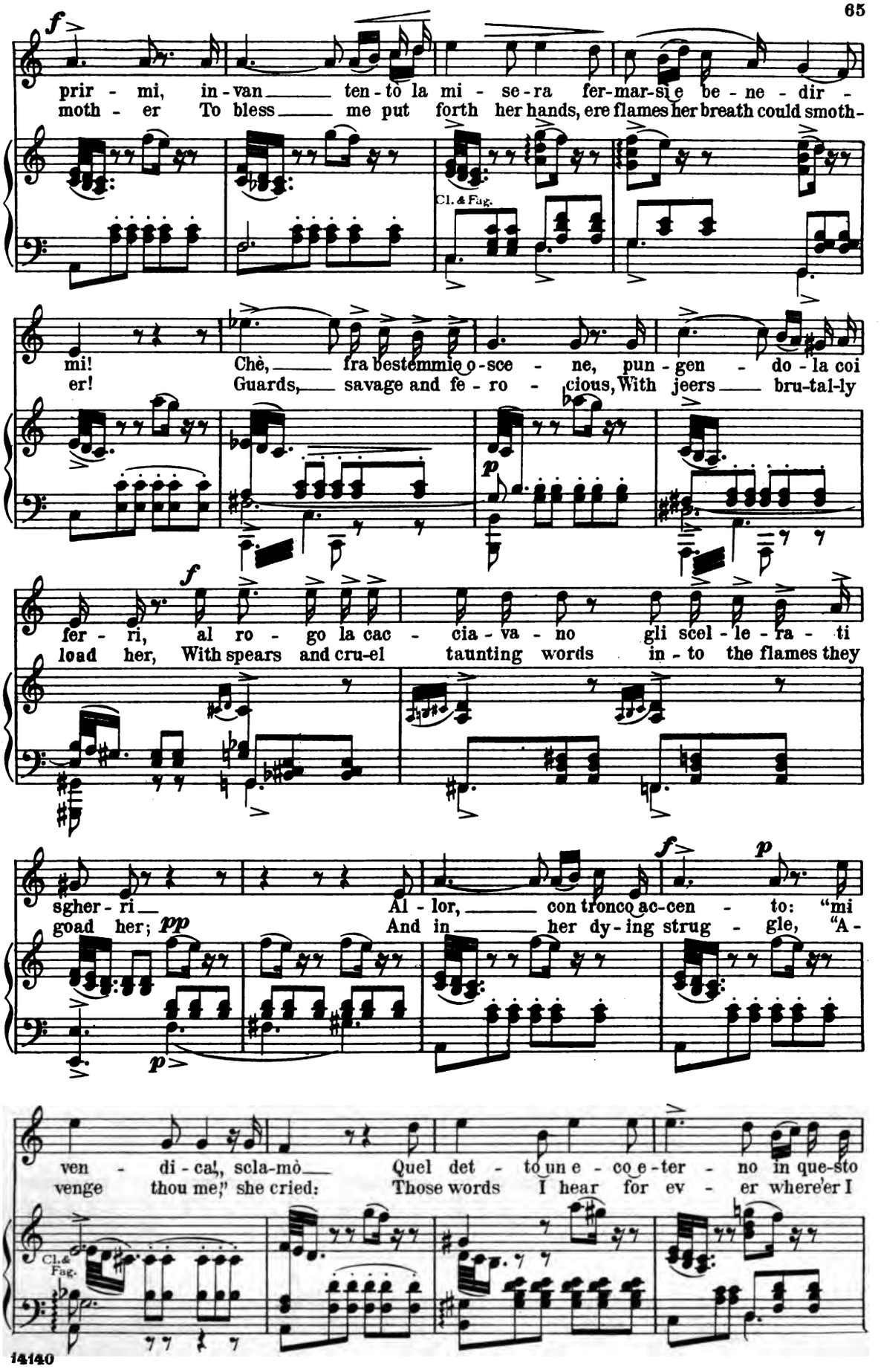

gior - ni ab - bel - la? Chi i gior - ni ab - bel - la?
rov - ing Gip - sy? Who is it cheers his days?
Chi? chi? ab - bel - la? Chi del gi -
Who? who? who cheers his days? Who cheers the
Chi? chi? ab - bel - la? Chi del gi -
Who? who? who cheers his days? Who cheers the
La zin-ga - rel - la!
'Tis the gi - ta - na!
ta - no i giorni ab - bel - la? La zin-ga - rel - la!
days of the rov-ing Gip - sy? 'Tis the gi - ta - na!
ta - no i giorni ab-bel - la? La zin-ga - rel - la!
days of the rov-ing Gip - sy? 'Tis the gi - ta - na!
Fl. Ob. Cl.
pp
(far away)
la zin-ga - rel - la!
'tis the gi - ta - na!
la zin-ga - rel - la!
'tis the gi - ta - na!
la zin-ga - rel - la!
'tis the gi - ta - na!
Cl. Fag.
ppp morendo

Nº 10. "Condotta ell'era in ceppi."

Recitative and Narrative.




fi - glio_
per - ish'd,
Es - sa brucia - ta ven - ne ov' ar - de quel fo - co!
There at the stake they burnt her, where now thou art standing!
Manrico. (starts away from the spot with dread)
Andante mosso (♩= 120)
Azucena.
Ahi! scia-gu - ra - ta!
Oh spot of hor - ror!
Con-
In
Cl. & Vln.
sottovoce
Strings
dot - ta el - l'e - ra in cep - pi al su - o de - stin tre -
chains to her doom they dragg'd her, no hope was there of as -
men - do; col fi - glio sul-le brac - cia, io la se-guia pian-
sis - tance; My ba - by on my shoul - der, I fol-lowed at a
gen - do. In - fi - no ad_es-sa un var - co ten - tai, ma in-va-no_a-
dis - tance; In vain I sought to ap - proach her, in vain my un-hap-py


f
prir - mi, in - van ten - to la mi - se - ra fer-mar-si e be - ne - dir -
moth - er To bless me put forth her hands, ere flames her breath could smoth -
Cl. & Fag.
mi! Chè, fra bestemmie o - sce - ne, pun - gen - do - la coi
er! Guards, savage and fe - ro - cious, With jeers bru-tal-ly
p
f
fer - ri, al ro - go la cac - cia - va - no gli scel - le - ra - ti
load her, With spears and cru-el taunting words in - to the flames they
sgher - ri Al - lor, con tronco ac-cen - to: "mi
goad her; And in her dy - ing strug - gle, "A -
pp
p
f
p
ven - di - ca!, scla-mò Quel det - to un e - co e - ter - no in que-sto
venge thou me!" she cried: Those words I hear for ev - er where'er I
Cl. & Fag.

Manrico.

cor, in_ que - sto cor la - sciò. La ven - di -
go, wher-e'er I go or bide. Did'st thou a -

Vln.

Azucena.

ca - sti? Il fi - glio giun-si a ra - pir del con - te; lo tra-sci - nai qui
venge her. I stole the child of that cru-el no - ble; I, too, a fire had

me - co_ le fiamme ar - dean già pron - te.
kin - dled, a - venging my tears and trou - ble.

(shrink-

Manrico. Le fiamme? Oh ciel! tu
Oh, mother, with fire? What

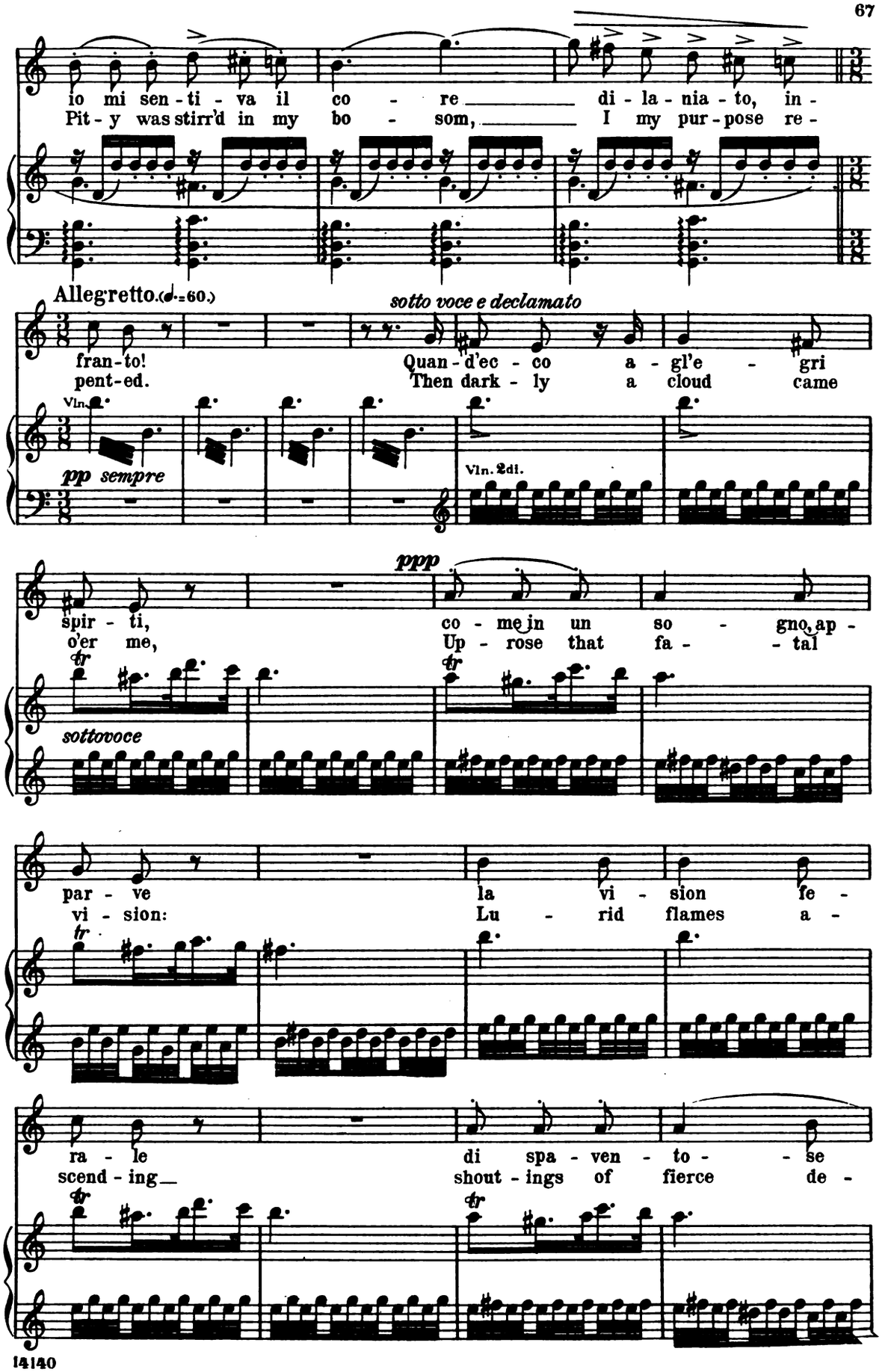
ing from her.)

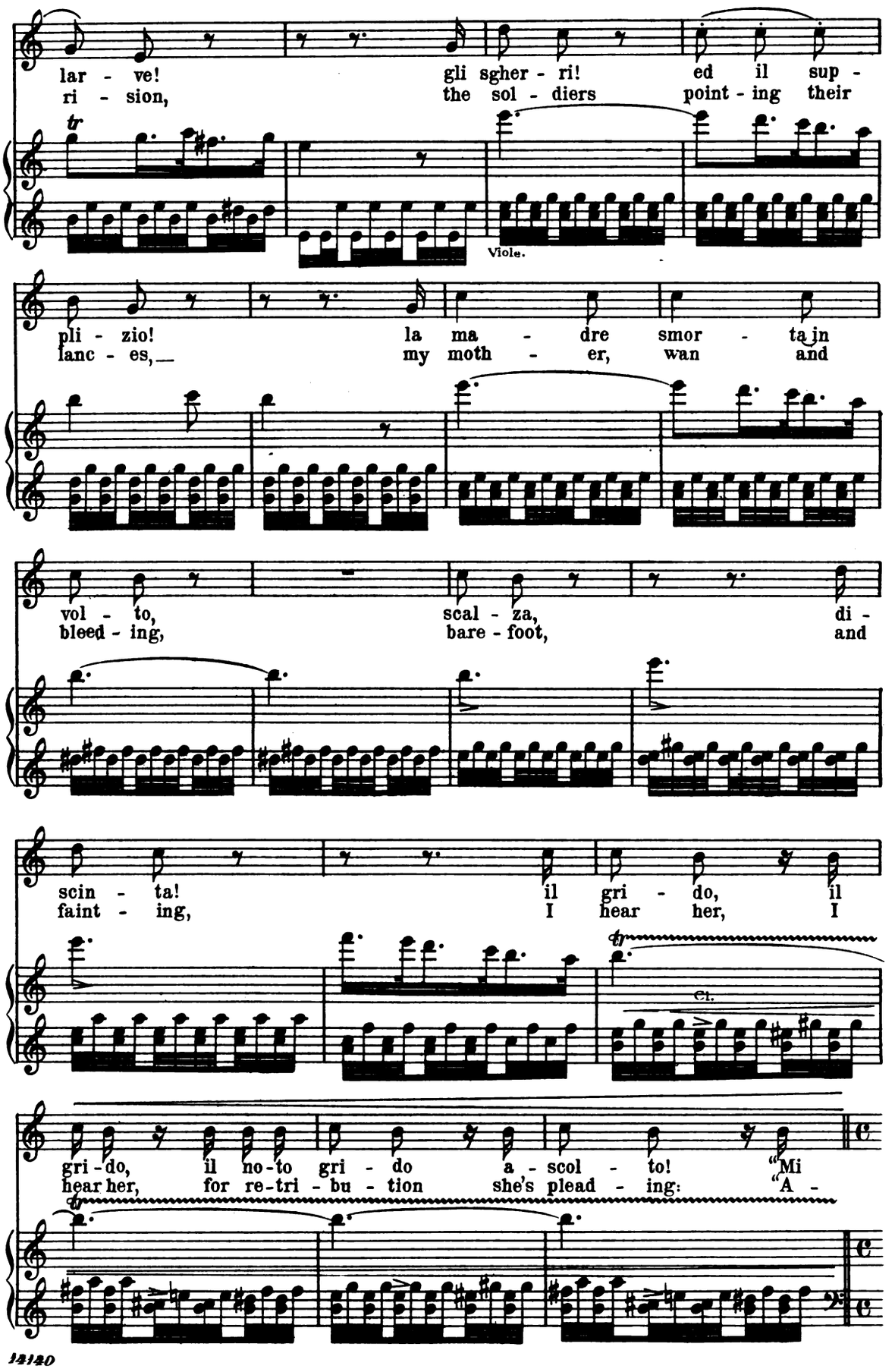
Ei di-strug - ge - a-si jn pian - - to_
When in my arms he la - ment - - ed,

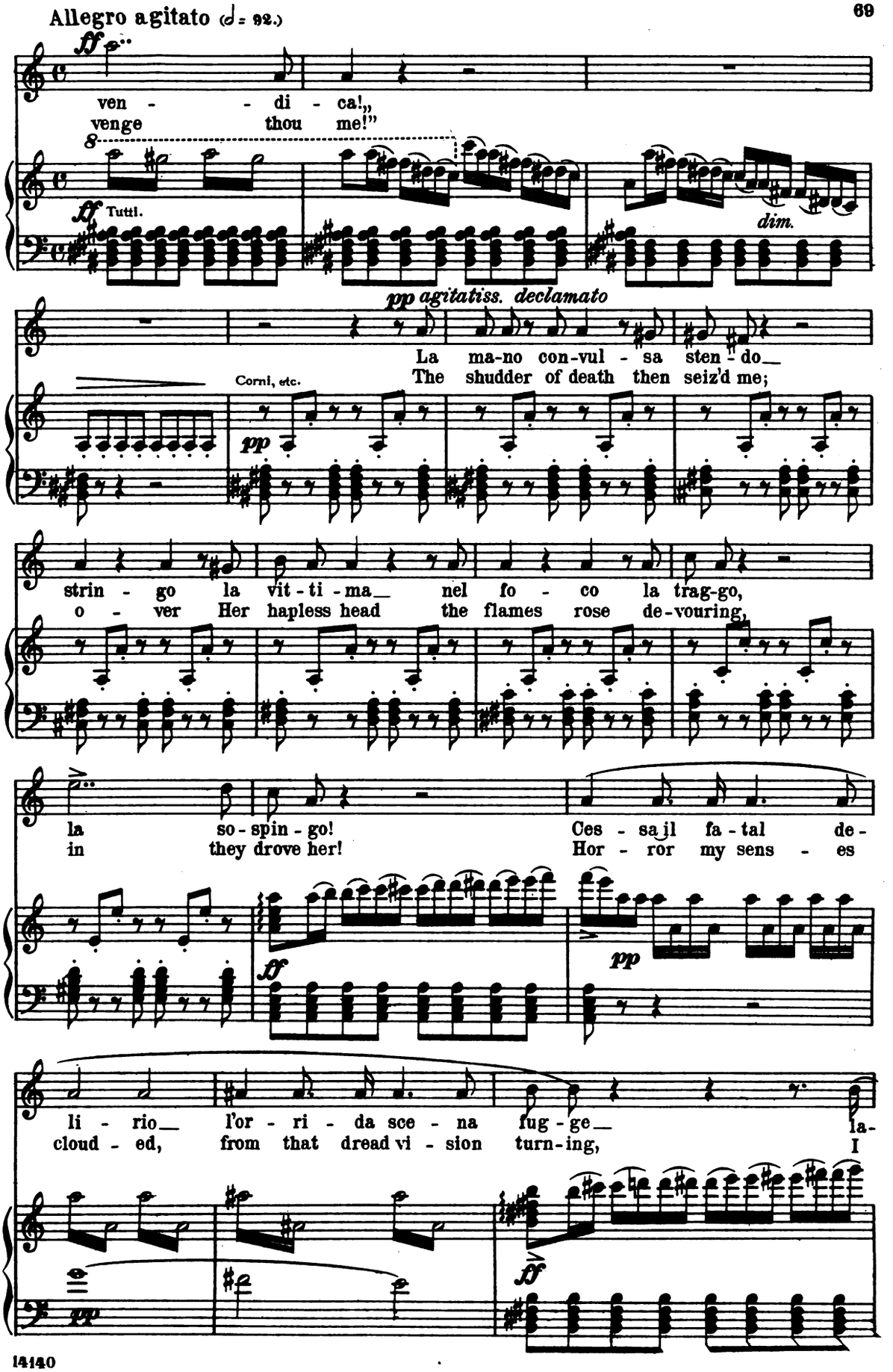
for - - se?
say'st thou?

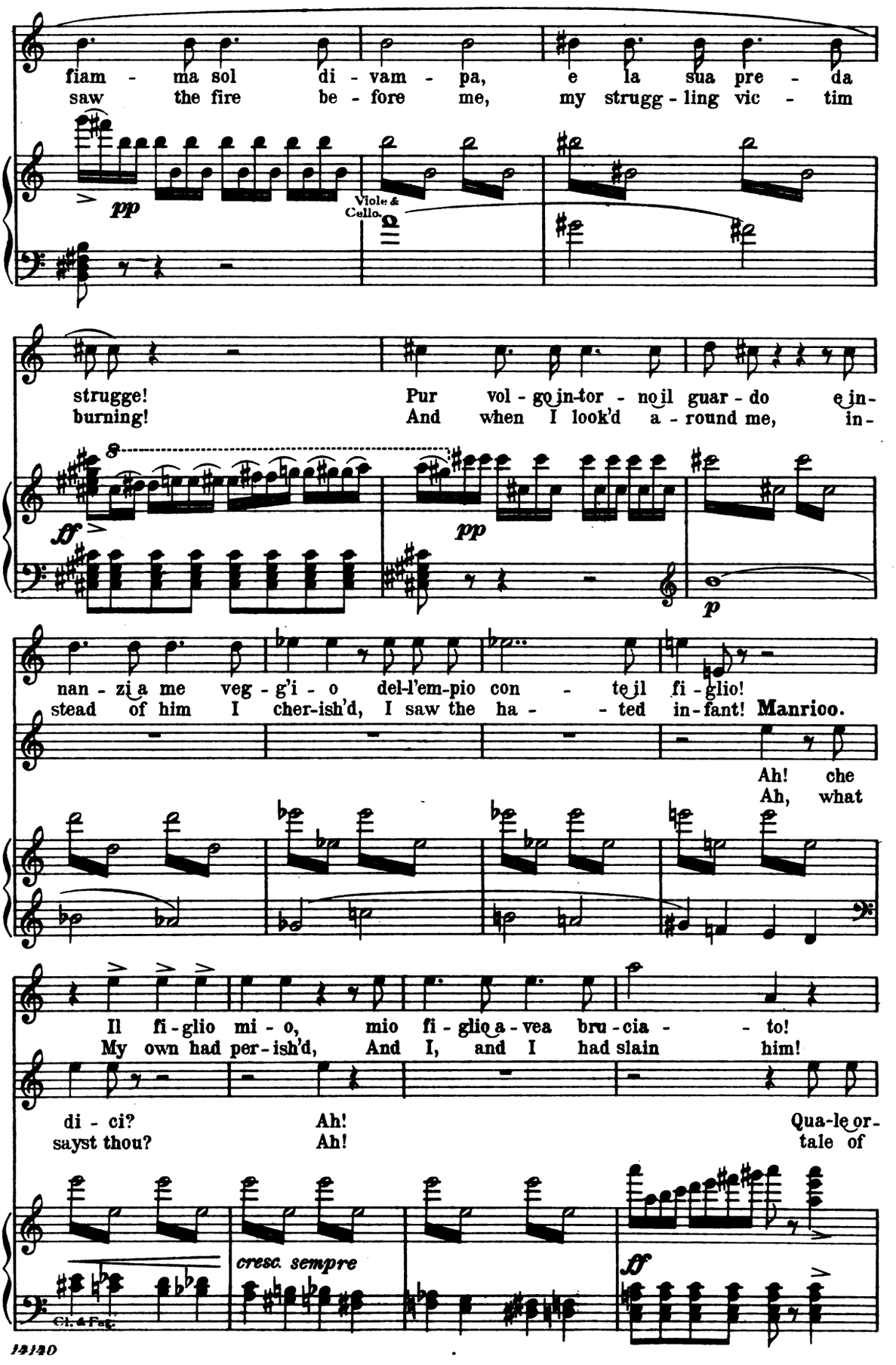
Fl. & Ob.

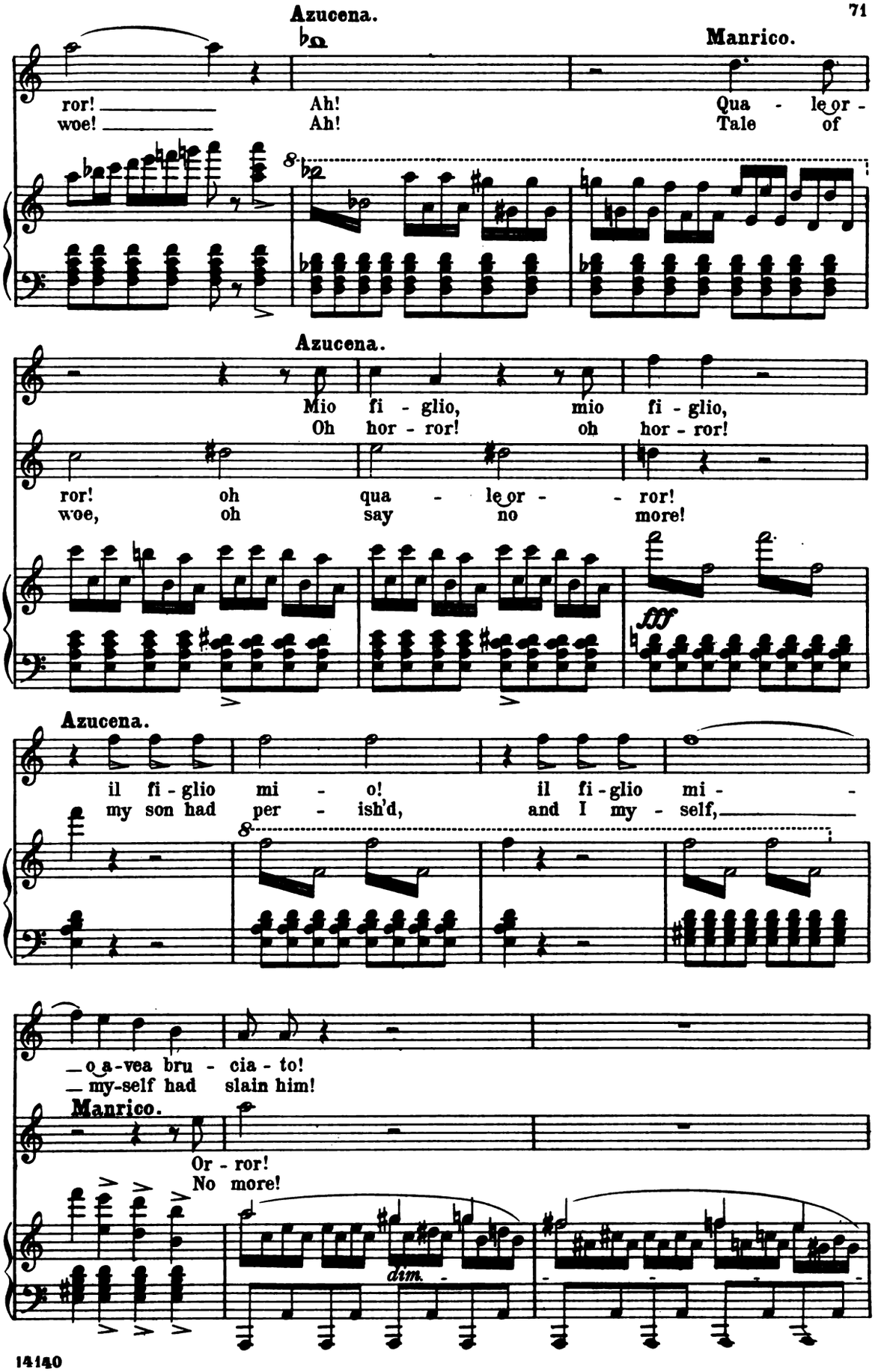
Vln.

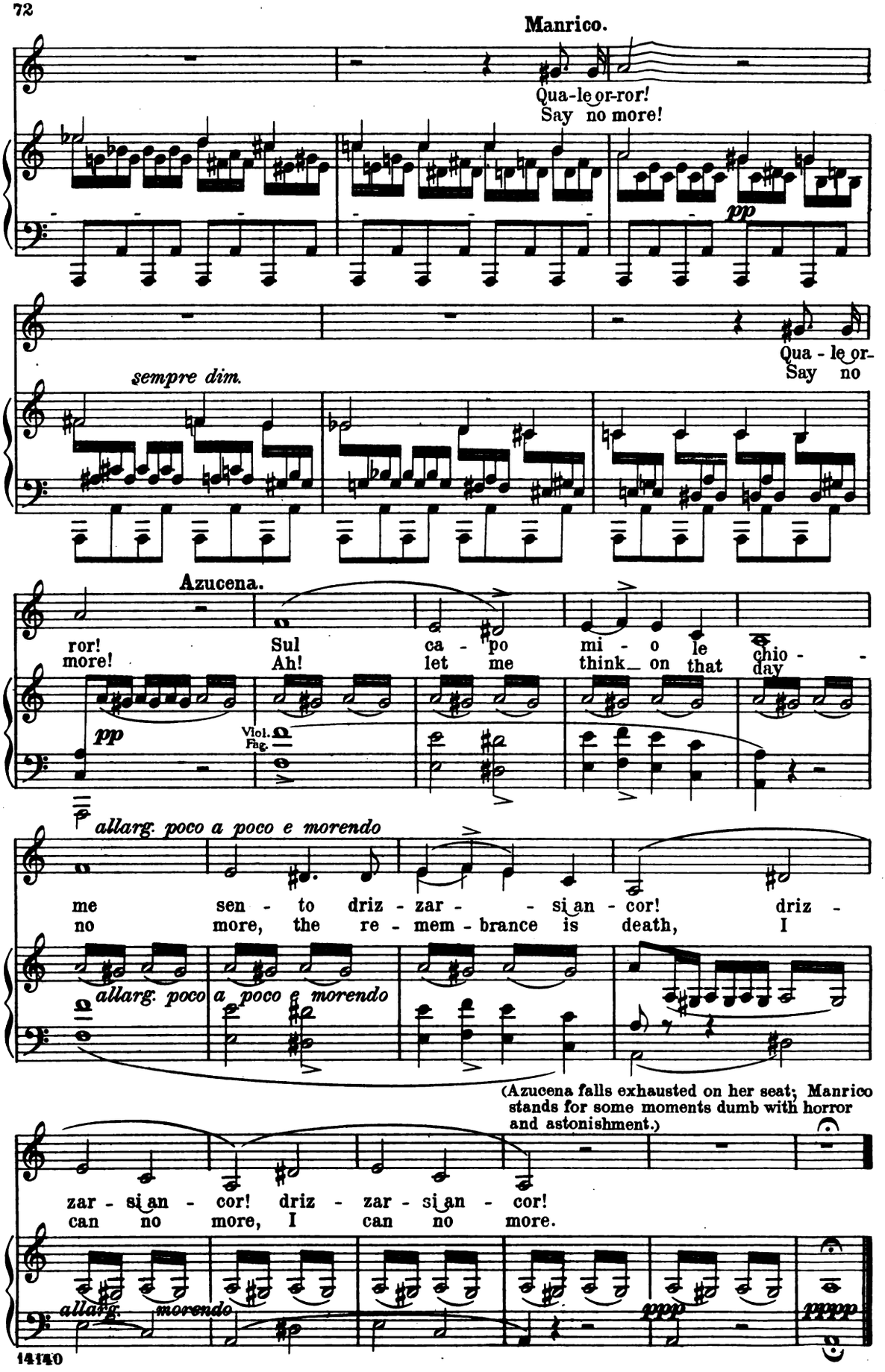

io mi sen - ti - va il co - re di - la - nia - to, in -
Pit - y was stirr'd in my bo - som, I my pur - pose re -
Allegretto. (♩=60.)
sotto voce e declamato
fran - to!
pent - ed.
Quan - d'ec - co a - gl'e - gri
Then dark - ly a cloud came
Vln.
pp sempre
Vln. 2di.
ppp
spir - ti,
o'er me,
co - me in un so - gno, ap -
Up - rose that fa - - tal
sottovoce
par - ve
vi - sion:
la vi - sion fe -
Lu - rid flames a -
ra - le
scend - ing
di spa - ven - to - - se
shout - ings of fierce de -


lar - ve! gli sgher - ri! ed il sup -
ri - sion, the sol - diers point - ing their
tr
Viole.
pli - zio! la ma - dre smor - ta jn
lanc - es, my moth - er, wan and
vol - to, scal - za, di -
bleed - ing, bare - foot, and
scin - ta! il gri - do, il
faint - ing, I hear her, I
tr
Cl.
gri - do, il no - to gri - do a - scol - to! "Mi
hear her, for re - tri - bu - tion she's plead - ing: "A -
tr


Allegro agitato (♩= 92.)
ff
ven - - di - ca!„
venge thou me!"
8
ff Tutti.
dim.
pp agitatiss. declamato
La ma-no con-vul - sa sten - do_
The shudder of death then seiz'd me;
Corni, etc.
pp
strin - go la vit - ti - ma_ nel fo - co la trag-go,
o - ver Her hapless head the flames rose de-vouring,
la so - spin - go!
in they drove her!
Ces - sa il fa - tal de -
Hor - ror my sens - es
ff
pp
li - rio_ l'or - ri - da sce - na fug - ge_ la-
cloud - ed, from that dread vi - sion turn-ing, I
pp
ff


fiam - ma sol di - vam - pa, e la sua pre - da
saw the fire be - fore me, my strugg - ling vic - tim
pp
Viole & Cello.
strugge! Pur vol - go in-tor - no il guar - do e in-
burning! And when I look'd a - round me, in-
sf
pp
p
nan - zi a me veg - g'i - o del-l'em-pio con - te il fi - glio!
stead of him I cher-ish'd, I saw the ha - - ted in-fant! Manrico.
Ah! che
Ah, what
Il fi - glio mi - o, mio fi - glio a - vea bru - cia - - to!
My own had per - ish'd, And I, and I had slain him!
di - ci? Ah! Qua-le or-
sayst thou? Ah! tale of
cresc. sempre
ff
Cl. & Fag.


Azucena.
Manrico.
ror! Ah! Qua - le or -
woe! Ah! Tale of
Azucena.
Mio fi - glio, mio fi - glio,
Oh hor - ror! oh hor - ror!
ror! oh qua - le or - - ror!
woe, oh say no more!
fff
Azucena.
il fi - glio mi - o! il fi - glio mi -
my son had per - ish'd, and I my - self,
_ o a - vea bru - cia - to!
_ my-self had slain him!
Manrico.
Or - ror!
No more!
dim.


Manrico.
Qua-le or-ror!
Say no more!
pp
sempre dim.
Qua - le or-
Say no
Azucena.
ror! Sul ca - po mi - o le chio - -
more! Ah! let me think on that day
pp
Viol. Fag.
allarg. poco a poco e morendo
me sen - to driz - zar - - si an - cor! driz -
no more, the re - mem - brance is death, I
allarg. poco a poco e morendo
(Azucena falls exhausted on her seat; Manrico stands for some moments dumb with horror and astonishment.)
zar - si an - cor! driz - zar - si an - cor!
can no more, I can no more.
allarg. morendo
ppp
pppp

Nº 11. "Mal reggendo all'aspro assalto.,,

Recitative and Duet.

(interrupting him)

Azucena. Tu sei mio

I am thy

Manrico. Non son tuo fi - glio! E chi son i - o? chi dun-que?

Was I that child then? Thou'rt not my moth-er? Who am I?

Piano.

fi-glio! Ah for-se? che vuo - i! Quan-do al pensier s'af-fac-cia il tru - ce

mother. What said I? I know not! when I re-call that day of de-spair and

Ep-pur di - ce-sti—

And yet thy sto-ry—

pp

ca-so lo spirto in-te - ne-bra-to po-ne stol - te pa - ro-le sul mio labbro— Ma-dre,

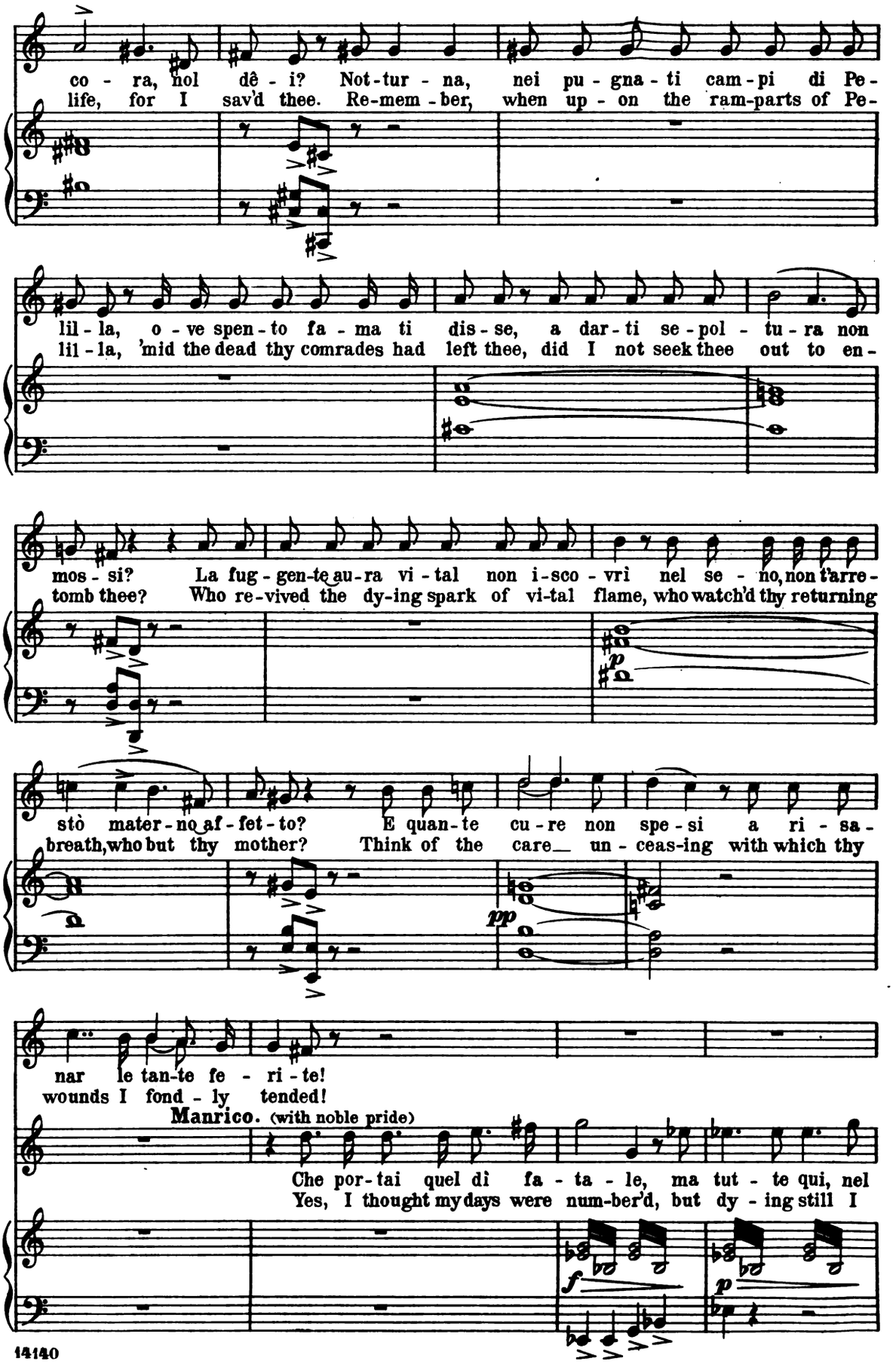
anguish, my darken'd reason sees im-agin'd vi - sions of hor-ror and de - lusion. Moth-er,

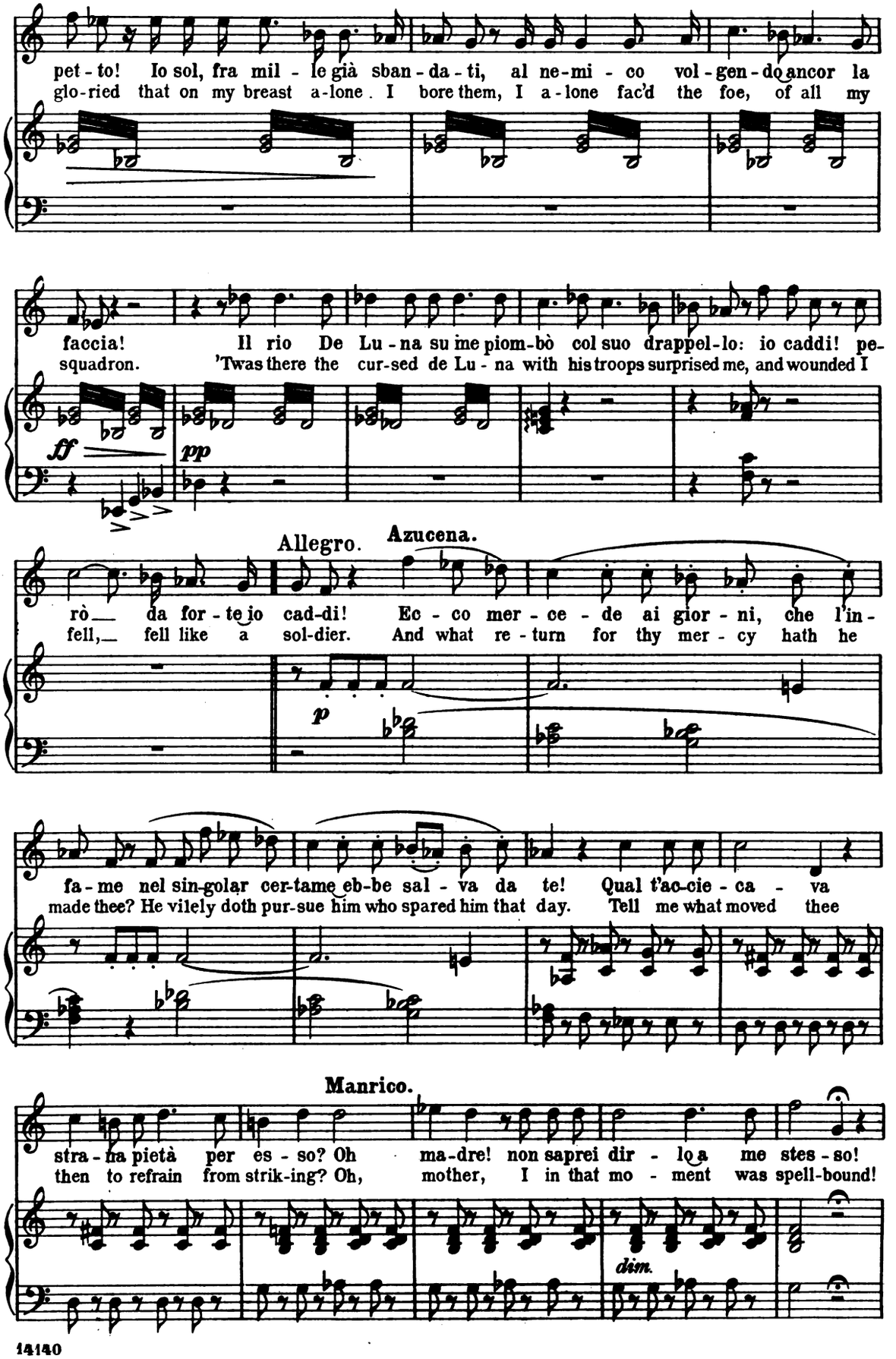
tutto questo Rec^vo

con passione Manrico. Azucena. *molto presto.*

te - ne - ra madre non m'a - ve - sti o-gno-ra? Po-trei ne-gar-lo? A me, se vi-vi an-

fond lov-ing mother thou hast found me ev - er. I'll ne'er de - ny it To me thou ow'st thy


co - ra, nol dê - i? Not-tur - na, nei pu - gna - ti cam - pi di Pe-
life, for I sav'd thee. Re-mem - ber, when up - on the ram-parts of Pe-
lil - la, o - ve spen - to fa - ma ti dis - se, a dar - ti se - pol - tu - ra non
lil - la, 'mid the dead thy comrades had left thee, did I not seek thee out to en-
mos - si? La fug - gen-te au - ra vi - tal non i - sco - vrì nel se - no, non t'arre-
tomb thee? Who re-vived the dy-ing spark of vi-tal flame, who watch'd thy returning
stò mater - no af - fet - to? E quan - te cu - re non spe - si a ri - sa -
breath, who but thy mother? Think of the care un - ceas-ing with which thy
nar le tan-te fe - ri - te!
wounds I fond - ly tended!
Manrico. (with noble pride)
Che por - tai quel dì fa - ta - le, ma tut - te qui, nel
Yes, I thought my days were num-ber'd, but dy - ing still I


pet - to! Io sol, fra mil - le già sban - da - ti, al ne-mi - co vol - gen - do ancor la
glo-ried that on my breast a-lone. I bore them, I a-lone fac'd the foe, of all my
faccia! Il rio De Lu - na su me piom-bò col suo drappel-lo: io caddi! pe-
squadron. 'Twas there the cur-sed de Lu - na with his troops surprised me, and wounded I
ff
pp
Allegro.
Azucena.
rò da for - te jo cad-di! Ec - co mer - ce - de ai gior - ni, che l'in -
fell, fell like a sol-dier. And what re - turn for thy mer - cy hath he
p
fa - me nel sin-golar cer-tame eb-be sal - va da te! Qual t'ac-cie - ca - va
made thee? He vilely doth pur-sue him who spared him that day. Tell me what moved thee
Manrico.
stra - na pietà per es - so? Oh ma-dre! non saprei dir - lo a me stes - so!
then to refrain from strik-ing? Oh, mother, I in that mo - ment was spell-bound!
dim.

Allegro. (♩ = 108.)

Azucena.

Stra - na pie - tà, stra - na pie - tà!
Strange are thy words, strange are thy words.

Manrico. *cantabile*

Mal reg -
I as -

p

gen - do al - l'a - spro as - sal - to, ei già_
sault - ed, he fee - bly de - fend - ed, At my_

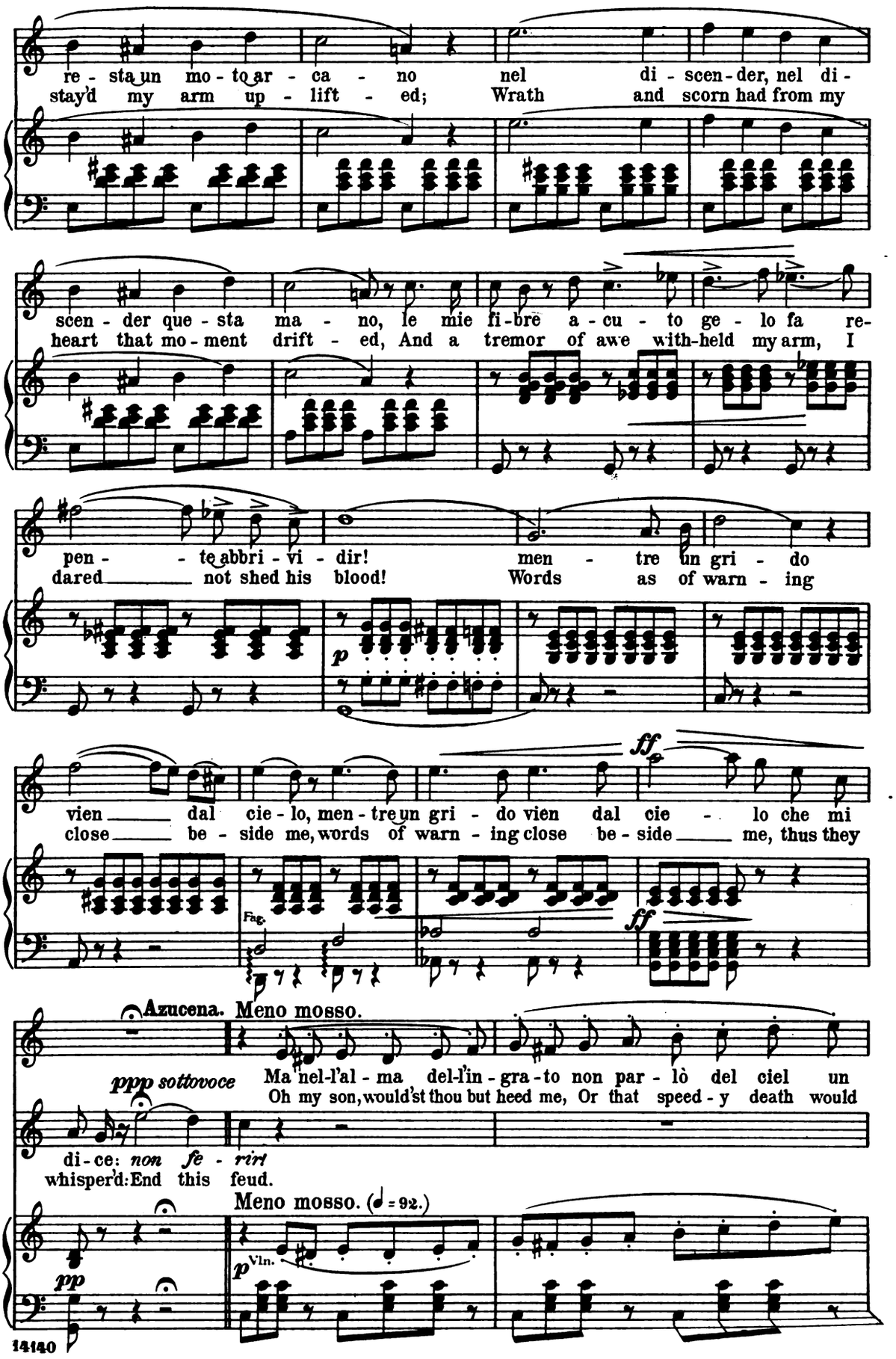
toc - co il suo - lo a - ve - a: ba - le -
mer - cy the foe_ lay ex - tend - ed, Bright - ly_

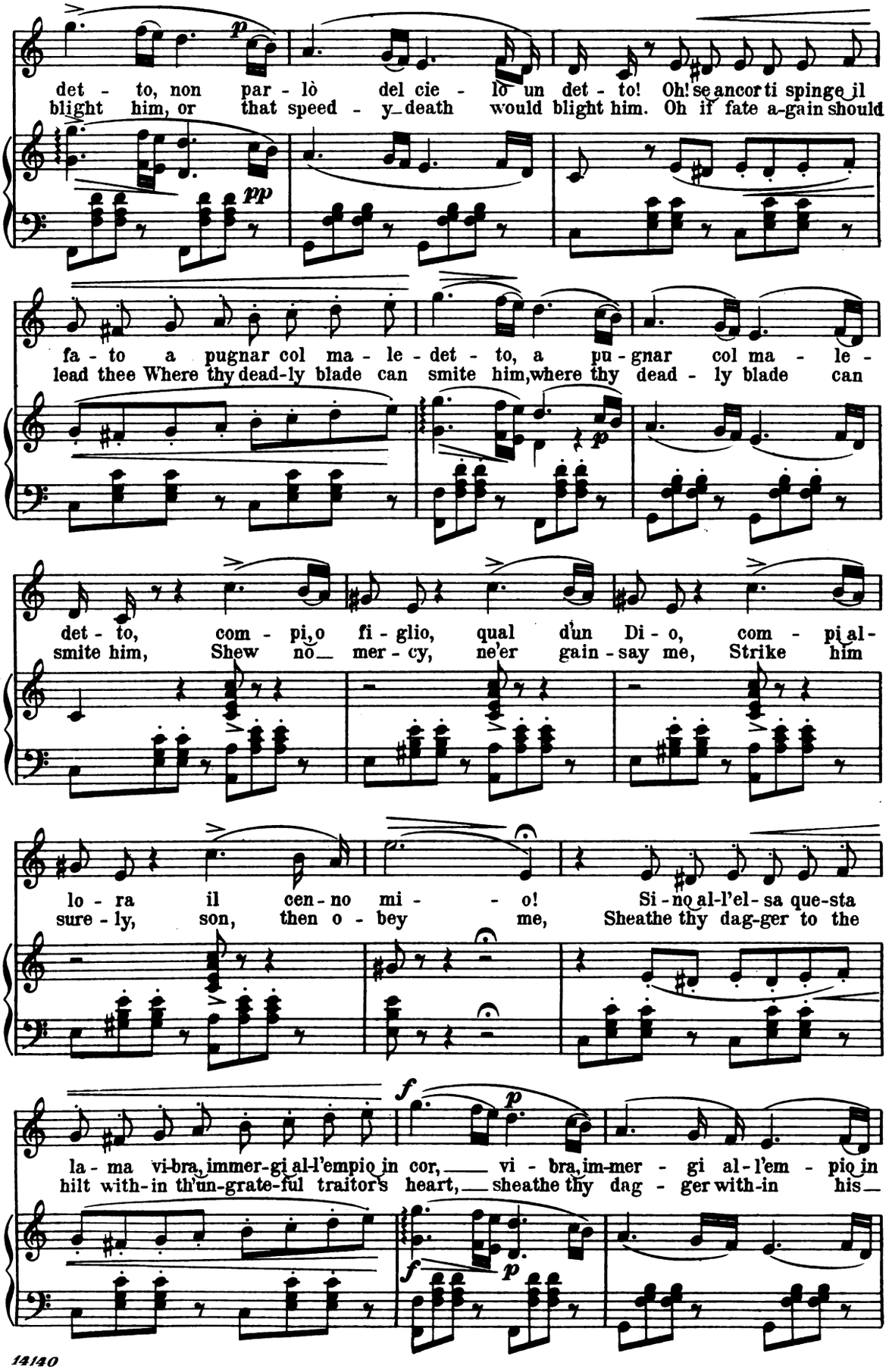
na - va il col - po in al - to che tra -
flash - ing my blade_ was de-scend - ing, Scorn I

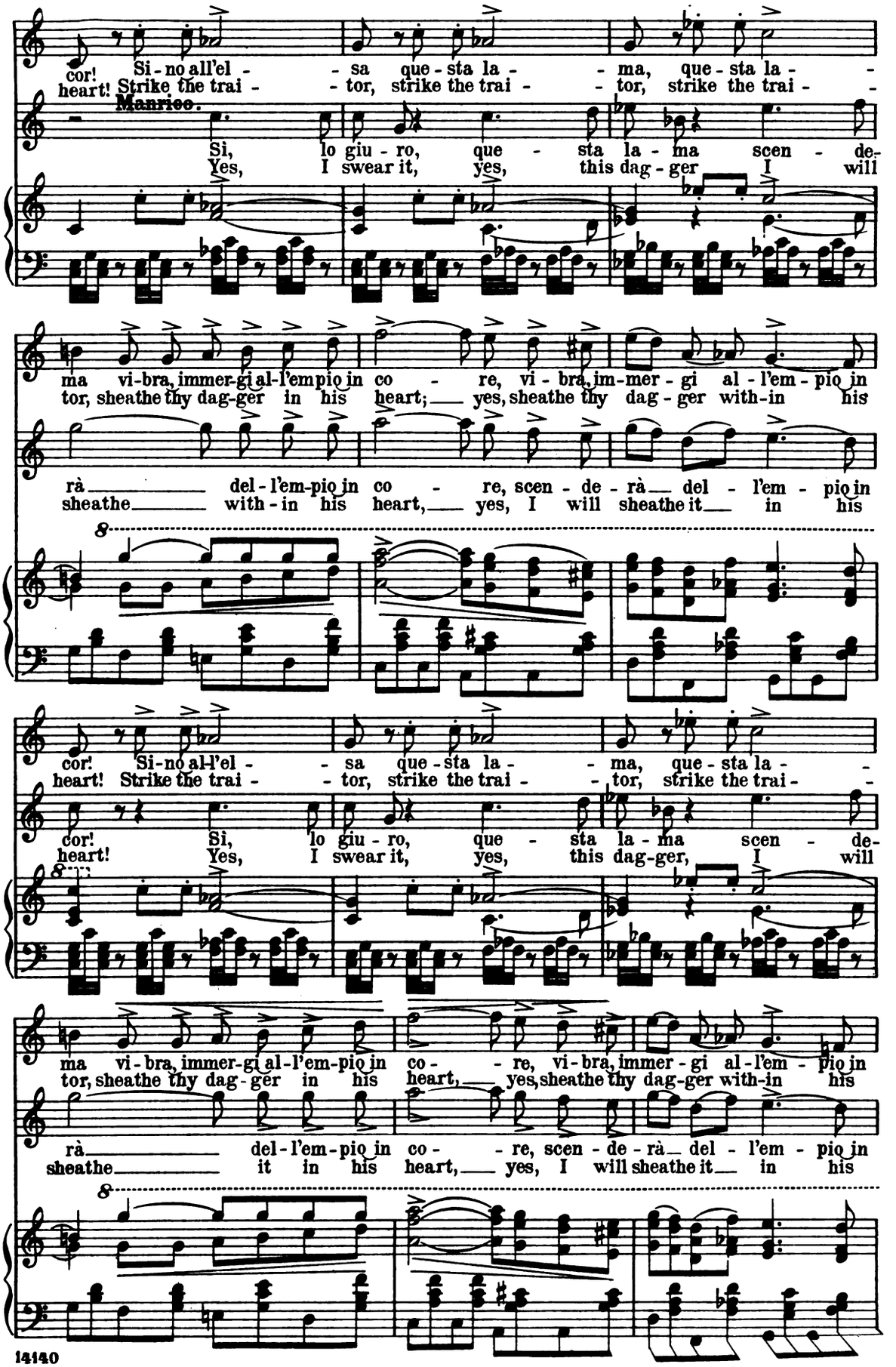
agitato e cupo

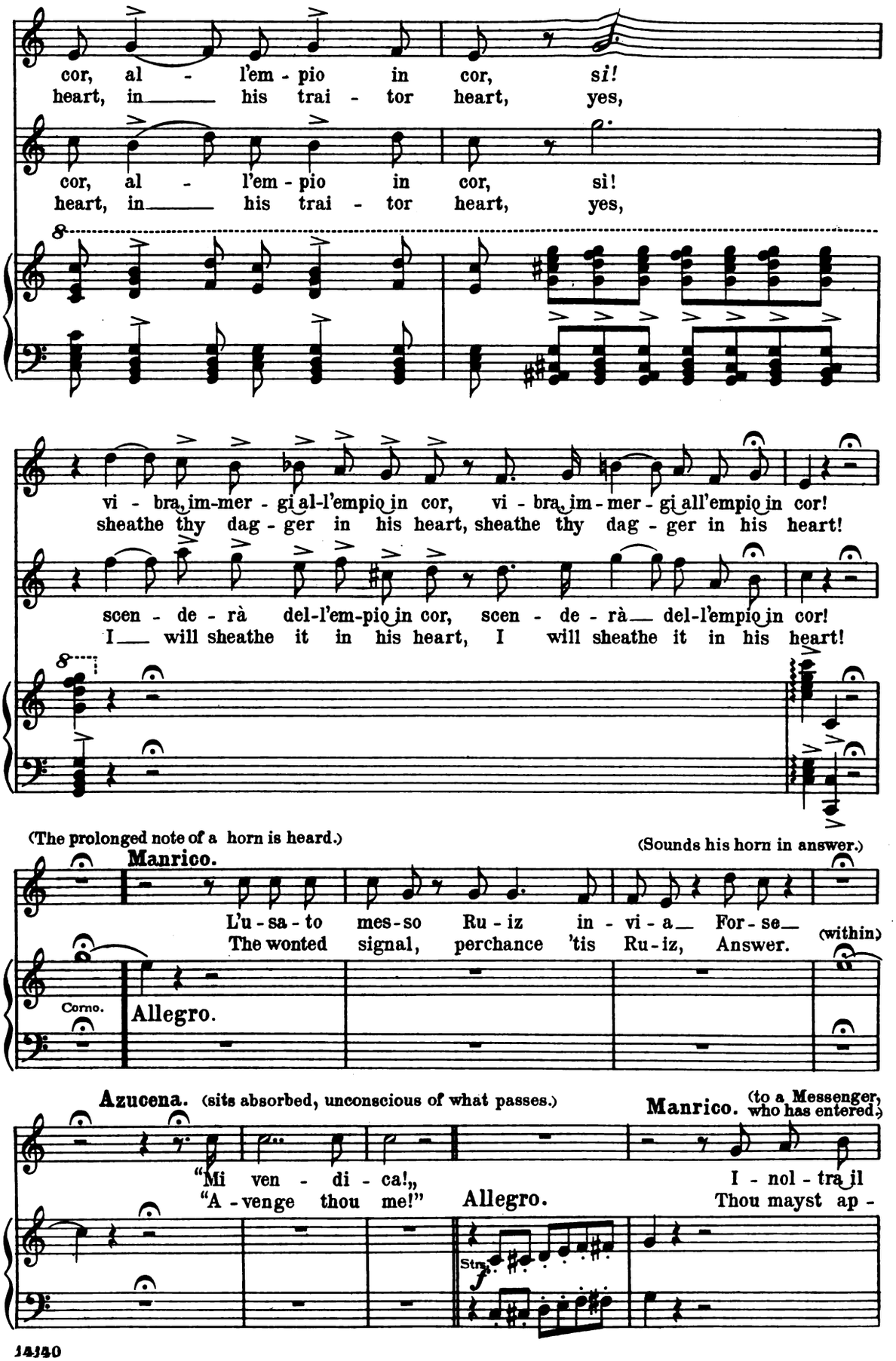
fig - ger - lo, tra - fig - ger - lo_ do - ve - a_ quan - do ar - re - sta, quando ar -
owed him for the ha - tred that he bore me: When a ma - gic pow - er

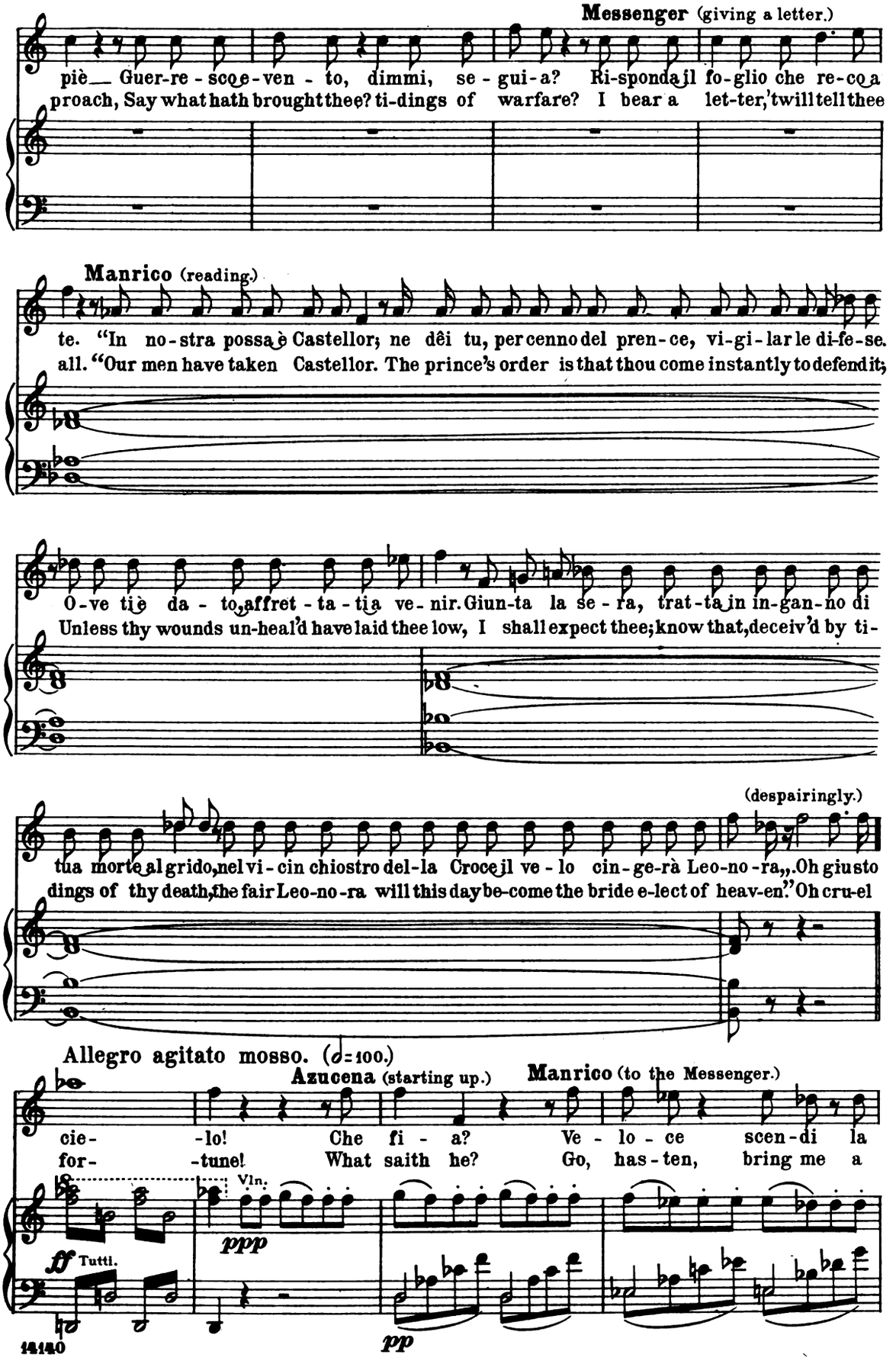
Ob. & Cl.


re - sta un mo - to ar - ca - no nel di - scen - der, nel di -
stay'd my arm up - lift - ed; Wrath and scorn had from my
scen - der que - sta ma - no, le mie fi - bre a - cu - to ge - lo fa re -
heart that mo - ment drift - ed, And a tremor of awe with-held my arm, I
pen - - te abbri - vi - dir! men - tre un gri - do
dared not shed his blood! Words as of warn - ing
p
ff
vien dal cie - lo, men - tre un gri - do vien dal cie - lo che mi
close be - side me, words of warn - ing close be - side me, thus they
Fag.
ff
Azucena. Meno mosso.
ppp sottovoce
Ma nel-l'al - ma del-l'in - gra - to non par - lò del ciel un
Oh my son, would'st thou but heed me, Or that speed - y death would
di - ce: non fe - rir
whisper'd: End this feud.
Meno mosso. (♩ = 92.)
pp
p Vln.


det - to, non par - lò del cie - lo un det - to! Oh! se ancor ti spinge il
blight him, or that speed - y death would blight him. Oh if fate a-gain should
fa - to a pugnar col ma - le - det - to, a pu - gnar col ma - le -
lead thee Where thy dead-ly blade can smite him, where thy dead - ly blade can
det - to, com - pi, o fi - glio, qual d'un Di - o, com - pi al -
smite him, Shew no mer - cy, ne'er gain - say me, Strike him
lo - ra il cen - no mi - o! Si - no al-l'el - sa que-sta
sure - ly, son, then o - bey me, Sheathe thy dag-ger to the
la - ma vi-bra, immer-gi al-l'empio in cor, vi - bra, im-mer - gi al-l'em - pio in
hilt with-in th'un-grate-ful traitor's heart, sheathe thy dag - ger with-in his


cor! Si - no all'el - - sa que - sta la - - ma, que - sta la - -
heart! Strike the trai - - tor, strike the trai - - tor, strike the trai - -
Manrico.
Sì, lo giu - ro, que - sta la - ma scen - de-
Yes, I swear it, yes, this dag - ger I will
ma vi - bra, immer-gi al-l'em pio in co - re, vi - bra, im-mer - gi al - l'em - pio in
tor, sheathe thy dag-ger in his heart; yes, sheathe thy dag - ger with-in his
rà del - l'em-pio in co - re, scen - de - rà del - l'em - pio in
sheathe with - in his heart, yes, I will sheathe it in his
cor! Si-no al-l'el - - sa que - sta la - - ma, que - sta la - -
heart! Strike the trai - - tor, strike the trai - - tor, strike the trai - -
cor! Sì, lo giu - ro, que - sta la - ma scen - de-
heart! Yes, I swear it, yes, this dag-ger, I will
ma vi - bra, immer-gi al-l'em-pio in co - - re, vi - bra, immer - gi al - l'em - pio in
tor, sheathe thy dag - ger in his heart, yes, sheathe thy dag-ger with-in his
rà del - l'em - pio in co - - re, scen - de - rà del - l'em - pio in
sheathe it in his heart, yes, I will sheathe it in his


cor, al - l'em - pio in cor, si!
heart, in his trai - tor heart, yes,
cor, al - l'em - pio in cor, sì!
heart, in his trai - tor heart, yes,
vi - bra, im-mer - gi al-l'empio in cor, vi - bra, im - mer - gi all'empio in cor!
sheathe thy dag - ger in his heart, sheathe thy dag - ger in his heart!
scen - de - rà del-l'em-pio in cor, scen - de - rà del-l'empio in cor!
I will sheathe it in his heart, I will sheathe it in his heart!
(The prolonged note of a horn is heard.)
(Sounds his horn in answer.)
Manrico.
L'u - sa - to mes - so Ru - iz in - vi - a For - se
The wonted signal, perchance 'tis Ru - iz, Answer.
(within)
Corno.
Allegro.
Azucena. (sits absorbed, unconscious of what passes.)
Manrico. (to a Messenger, who has entered.)
"Mi ven - di - ca!"
"A - venge thou me!"
Allegro.
I - nol - tra il
Thou mayst ap -
Stn.
f


Messenger (giving a letter.)
piè__ Guer-re - sco e - ven - to, dimmi, se - gui-a? Ri-sponda il fo-glio che re-co a
proach, Say what hath brought thee? ti-dings of warfare? I bear a let-ter, 'twill tell thee
Manrico (reading.)
te. "In no-stra possa è Castellor; ne dêi tu, per cenno del pren-ce, vi-gi-lar le di-fe-se.
all. "Our men have taken Castellor. The prince's order is that thou come instantly to defend it;
O-ve tiè da - to, affret - ta - tia ve- nir. Giun-ta la se - ra, trat-ta in in-gan-no di
Unless thy wounds un-heal'd have laid thee low, I shall expect thee; know that, deceiv'd by ti-
(despairingly.)
tua morte al grido, nel vi - cin chiostro del-la Croce il ve - lo cin-ge-rà Leo-no-ra,. Oh giusto
dings of thy death, the fair Leo-no-ra will this day be-come the bride e-lect of heav-en." Oh cru-el
Allegro agitato mosso. (♩=100.)
Azucena (starting up.)
Manrico (to the Messenger.)
cie- -lo! Che fi - a? Ve - lo - ce scen-di la
for- -tune! What saith he? Go, has-ten, bring me a
Vln.
ppp
ff Tutti.
pp
14140

bal-za, ed un ca-val-lo a me prov-ve-di.
charger, De-scend the hill and there a-wait me.

Messenger. Azu-
Cor-ro. Man-
Yes! Man-

Il tem-po in-cal-za! Vo-la, m'a-spet-ta del col-le ai
Lose not a moment, fly then, a-wait me, the moments are

cena (interposing.)
ri-co!
ri-co!

(The Messenger departs in haste.)

Azucena. Manrico.

pie-di. E spe-ri? e vuo-i? (Per-der-la! Oh am-ba-scia!
pressing. Man-ri-co, what wilt thou? (If I be too tar-dy!

dim.

(puts on his helmet and seizes his mantle.)

Azucena. Manr.

per- -der quel-l'an-gel!) (È fuor di se!) Addi-o!
oh cru-el tor-ment!) (He's in de-spair.) I leave thee.

Azucena. Manrico. Azucena.

No, fer-ma, o-di Mi la-scia! Fer-ma! Son
No, tell me where-fore I can-not. List-en 'tis

ff

Velocissimo. (♩.=96.)

(with authority.)

agitato assai

io che par - la te! Pe - ri - gliar - ti an - cor lan - guen -
I, thy moth - er, speaks. Wilt thou leave me here in sad -

Cl. & Fag.

Strings

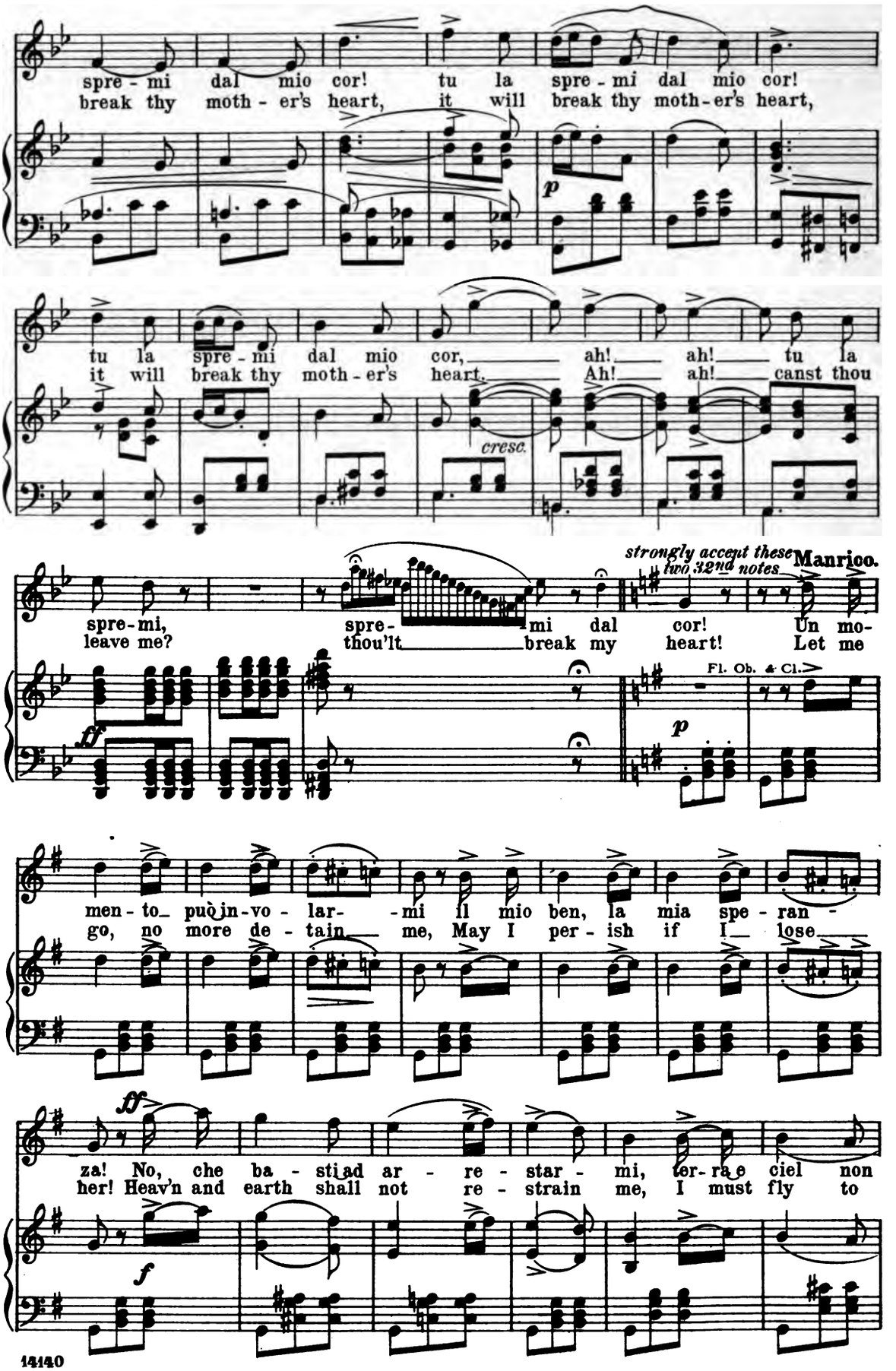
te per cam - min sel - vag - gio ed er - - mo! Le fe - ri - te
ness, For a path of toil, and in an - - ger? Thou art fee - ble

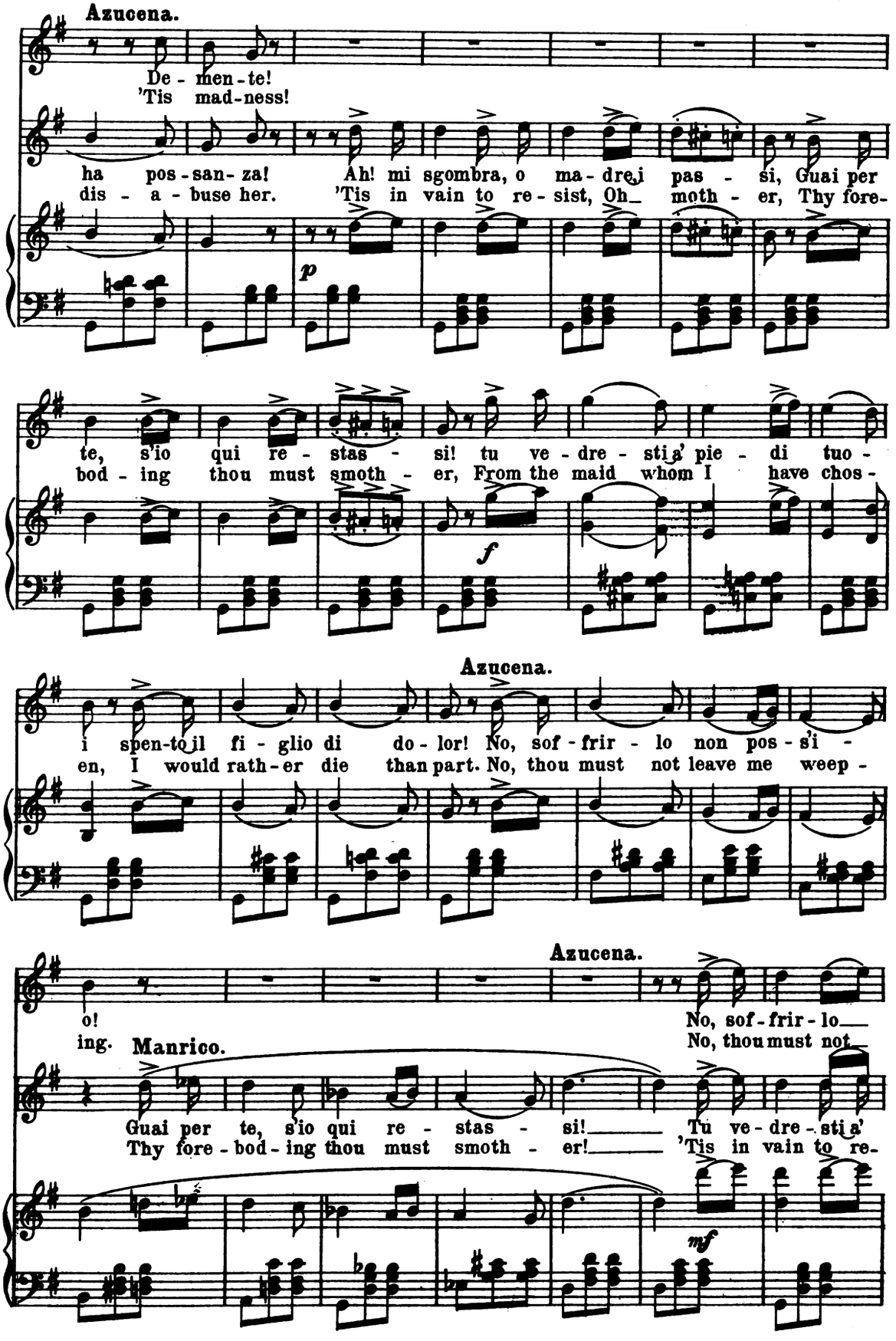
vuoi, de - men - te! ri - a - prir del pet - to in - fer - -
yet, 'tis mad - - ness! Thou thy life wilt sure - ly en - dan -

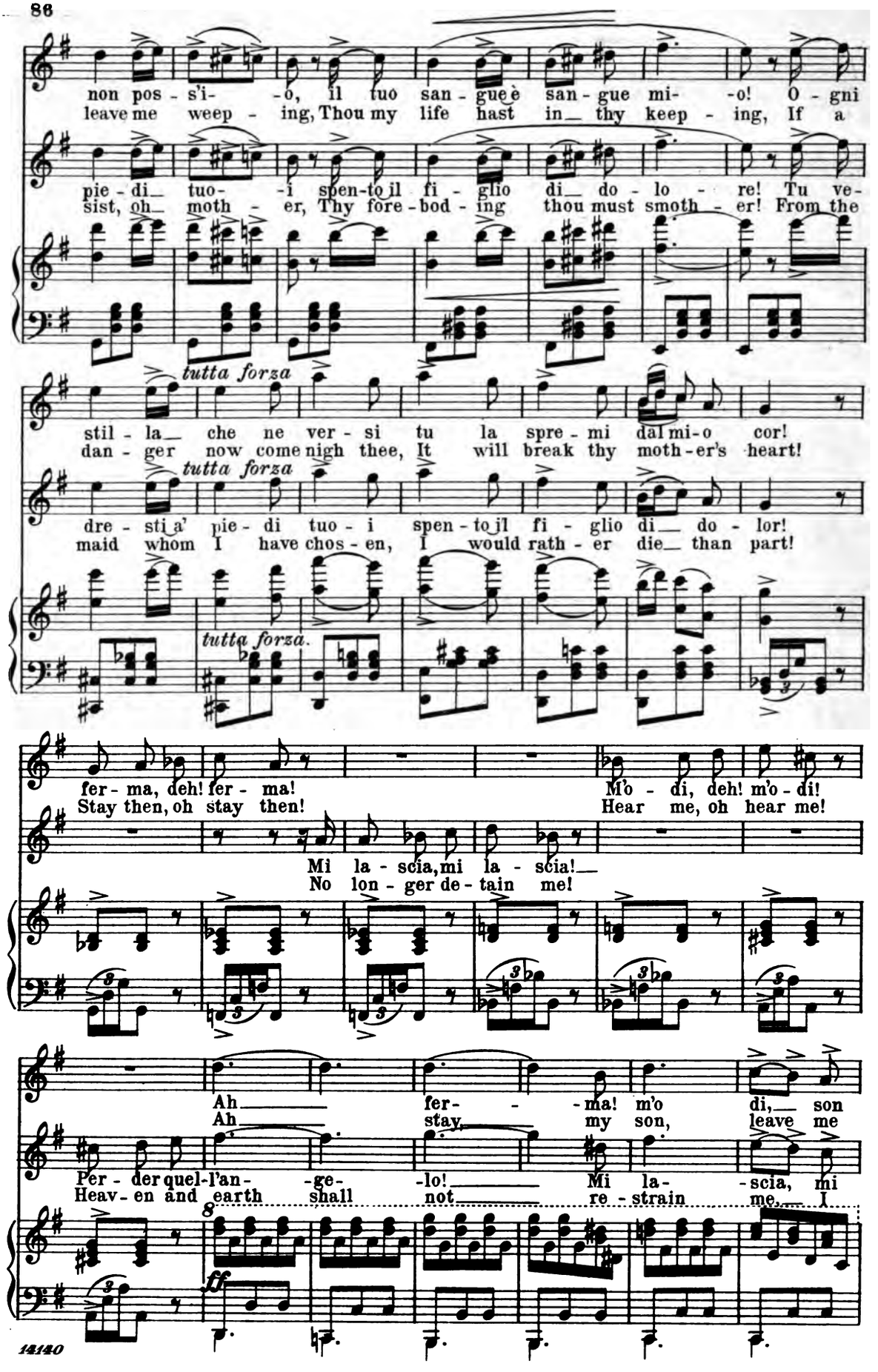
con passione

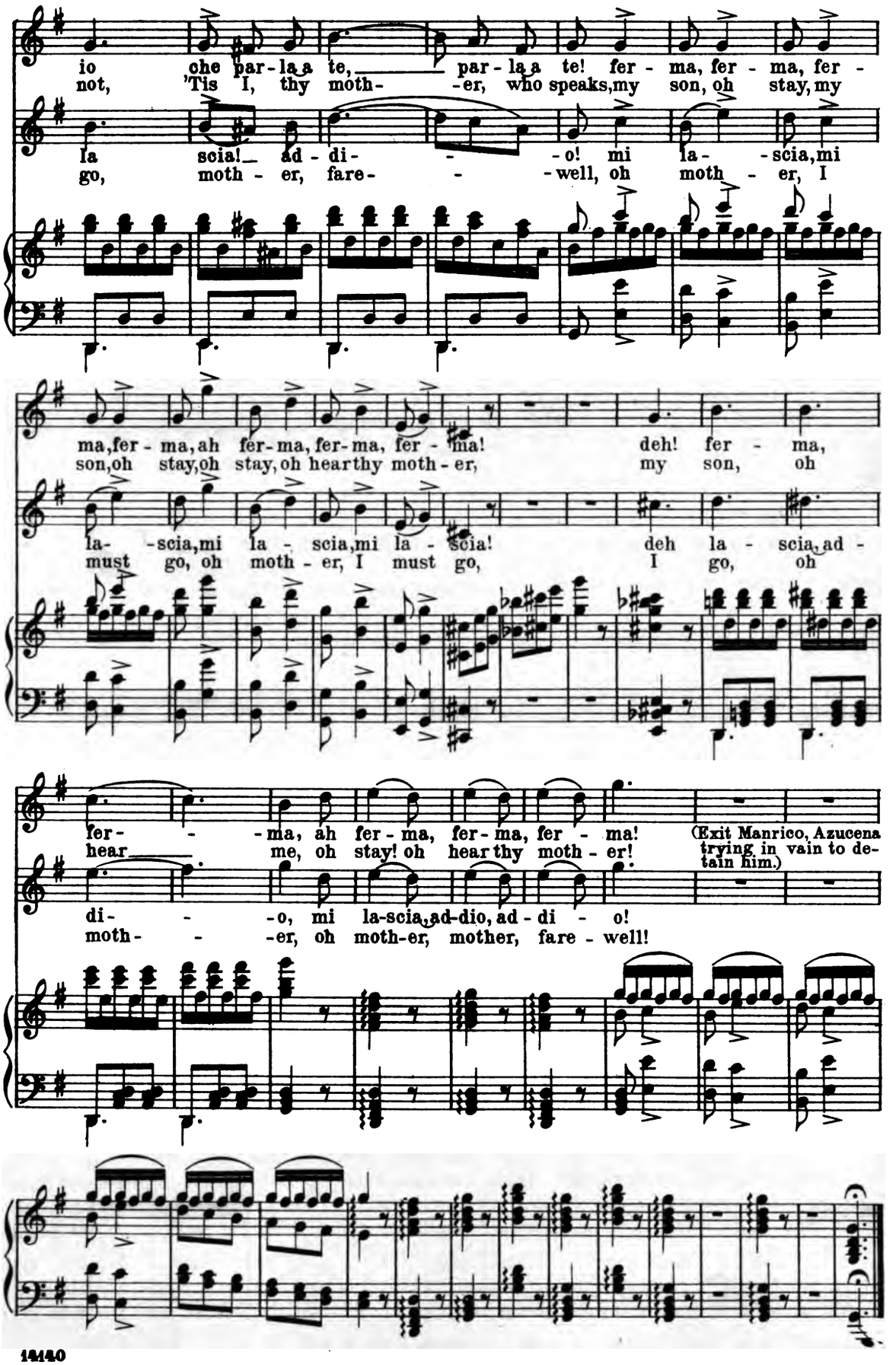
mo! No, sof - frir - lo non pos - si - o, il tuo san - gue è
ger! No, thou must not leave me weep - ing, Thou my life hast

san - gue mi - o! O - gni stil - la che ne ver - si tu la
in thy keep - ing, If a dan - ger now come nigh thee, It will


spre - mi dal mio cor! tu la spre - mi dal mio cor!
break thy moth - er's heart, it will break thy moth - er's heart,
p
tu la spre - mi dal mio cor, ah! ah! tu la
it will break thy moth - er's heart. Ah! ah! canst thou
cresc.
strongly accent these two 32nd notes
Manrico.
spre - mi, spre - mi dal cor! Un mo-
leave me? thou'lt break my heart! Let me
ff
Fl. Ob. & Cl.
p
men - to_ puòjn - vo - lar - mi il mio ben, la mia spe - ran -
go, no more de - tain me, May I per - ish if I lose
ff
za! No, che ba - stiad ar - re - star - mi, ter - ra e ciel non
her! Heav'n and earth shall not re - strain me, I must fly to
f

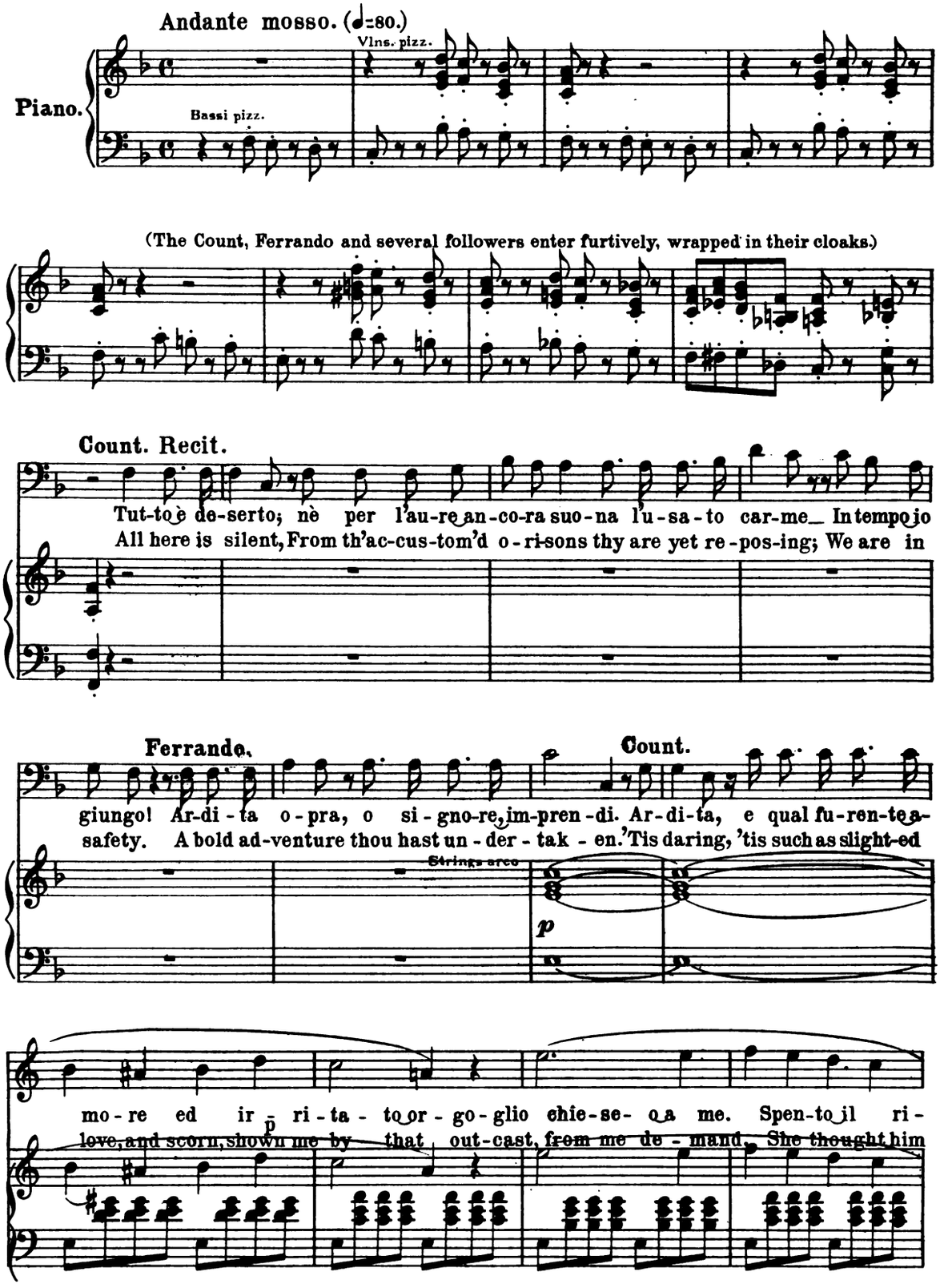

Azucena.
De - men - te!
'Tis mad-ness!
ha pos - san - za! Ah! mi sgombra, o ma - dre, i pas - si, Guai per
dis - a - buse her. 'Tis in vain to re - sist, Oh moth - er, Thy fore-
p
te, s'io qui re - stas - si! tu ve - dre - sti a' pie - di tuo -
bod - ing thou must smoth - er, From the maid whom I have chos -
f
Azucena.
i spen-to il fi - glio di do - lor! No, sof - frir - lo non pos - si -
en, I would rath - er die than part. No, thou must not leave me weep -
Azucena.
o! No, sof - frir - lo
ing. Manrico. No, thou must not
Guai per te, s'io qui re - stas - si! Tu ve - dre - sti a'
Thy fore - bod - ing thou must smoth - er! 'Tis in vain to re-
mf

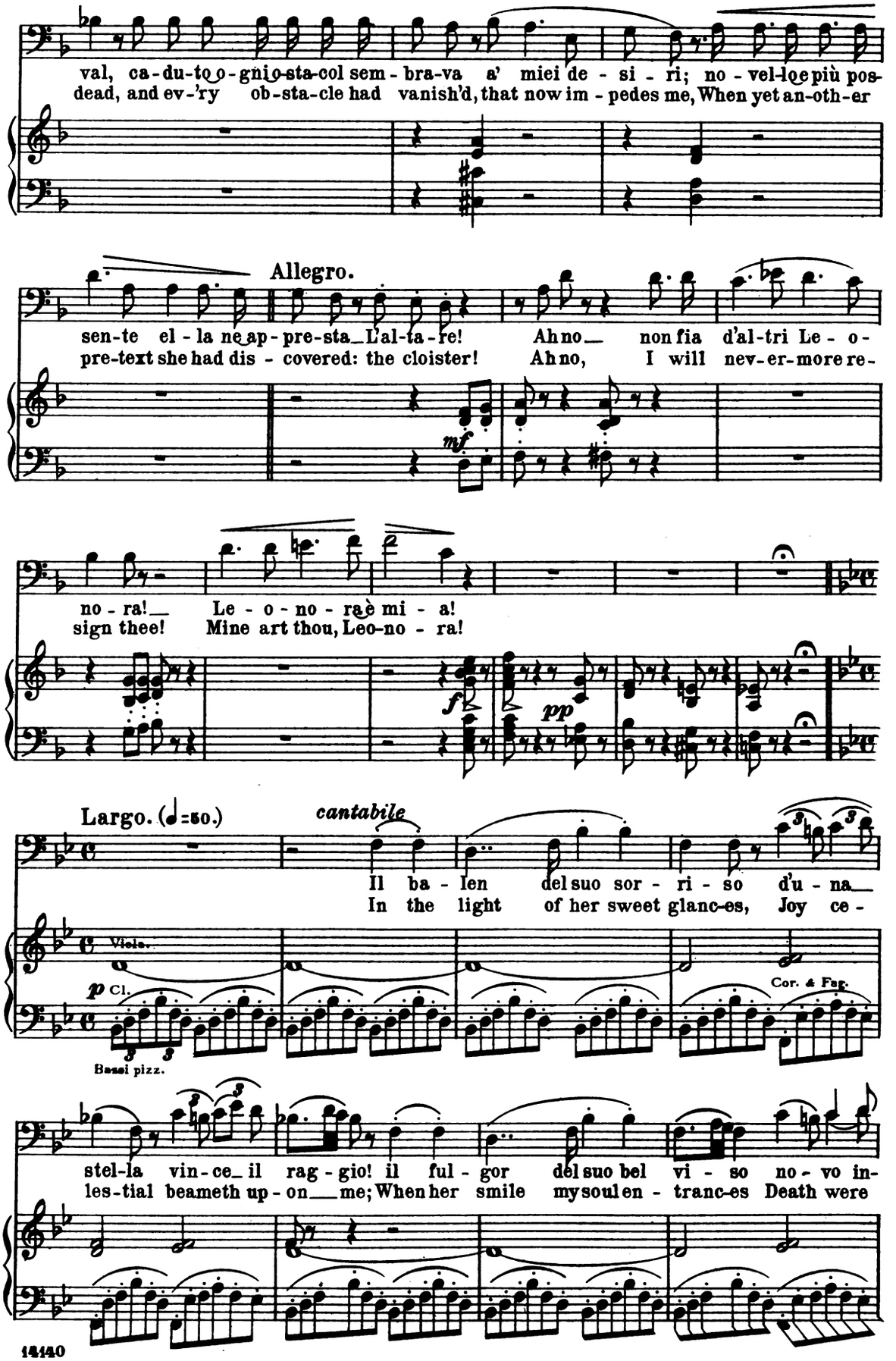

non pos - s'i- -o, il tuo san - gue è san - gue mi- -o! O - gni
leave me weep - ing, Thou my life hast in_ thy keep - ing, If a
pie - di_ tuo- -i spen-to il fi - glio di_ do - lo - re! Tu ve-
sist, oh_ moth - er, Thy fore - bod - ing thou must smoth - er! From the
tutta forza
stil - la_ che ne ver - si tu la spre - mi dal mi-o cor!
dan - ger now come nigh thee, It will break thy moth-er's heart!
tutta forza
dre - sti a' pie - di tuo - i spen - to il fi - glio di_ do - lor!
maid whom I have chos - en, I would rath - er die_ than part!
tutta forza.
fer - ma, deh! fer - ma!
Stay then, oh stay then!
M'o - di, deh! m'o - di!
Hear me, oh hear me!
Mi la - scia, mi la - scia!_
No lon - ger de - tain me!
Ah_ fer- -ma! m'o di,_ son
Ah_ stay, my son, leave me
Per - der quel-l'an- -ge- -lo!_ Mi la- -scia, mi
Heav - en and earth shall not_ re - strain me,_ I
8
ff

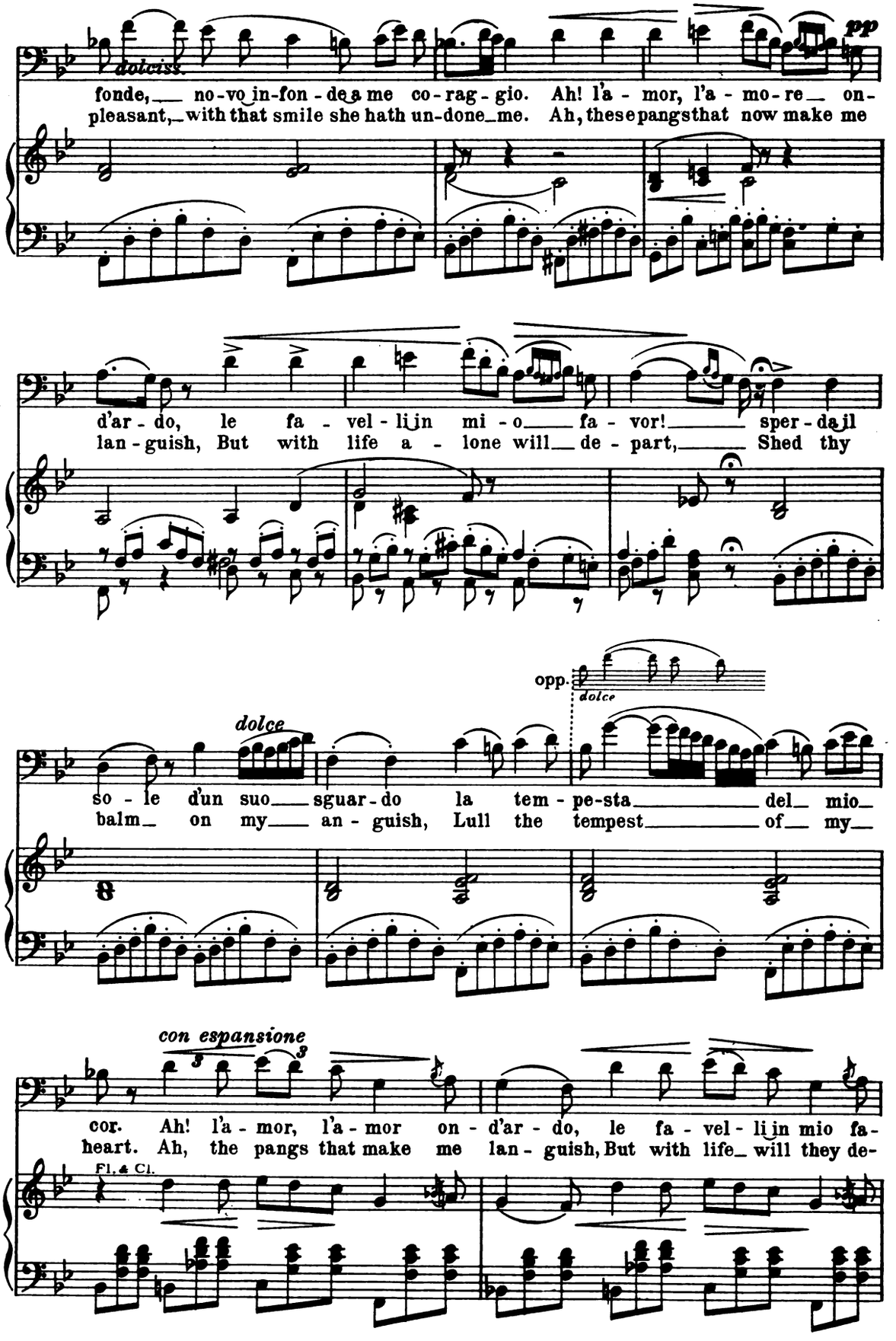

io che par-la a te, par-la a te! fer - ma, fer - ma, fer -
not, 'Tis I, thy moth- -er, who speaks, my son, oh stay, my
la scia! ad - di- - -o! mi la- -scia, mi
go, moth - er, fare- - -well, oh moth - er, I
ma, fer - ma, ah fer-ma, fer-ma, fer - ma! deh! fer - ma,
son, oh stay, oh stay, oh hear thy moth - er, my son, oh
la- -scia, mi la - scia, mi la - scia! deh la - scia, ad -
must go, oh moth - er, I must go, I go, oh
fer- - -ma, ah fer-ma, fer-ma, fer - ma!
hear me, oh stay! oh hear thy moth - er!
(Exit Manrico, Azucena trying in vain to detain him.)
di- - -o, mi la-scia, ad-dio, ad - di - o!
moth- - -er, oh moth-er, mother, fare - well!

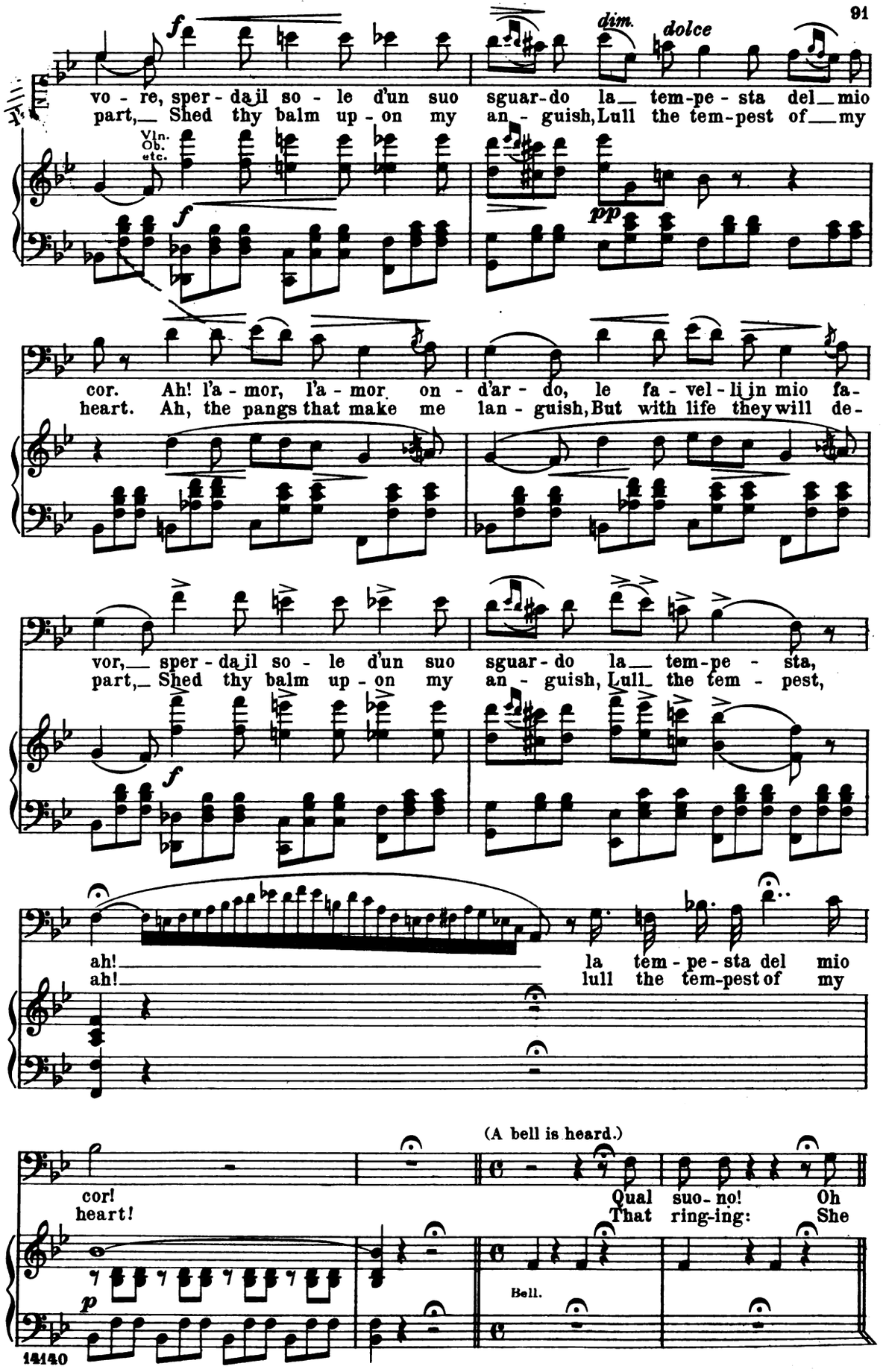
Nº 12. "Il balen del suo sorriso.,,
Recit. and Aria.

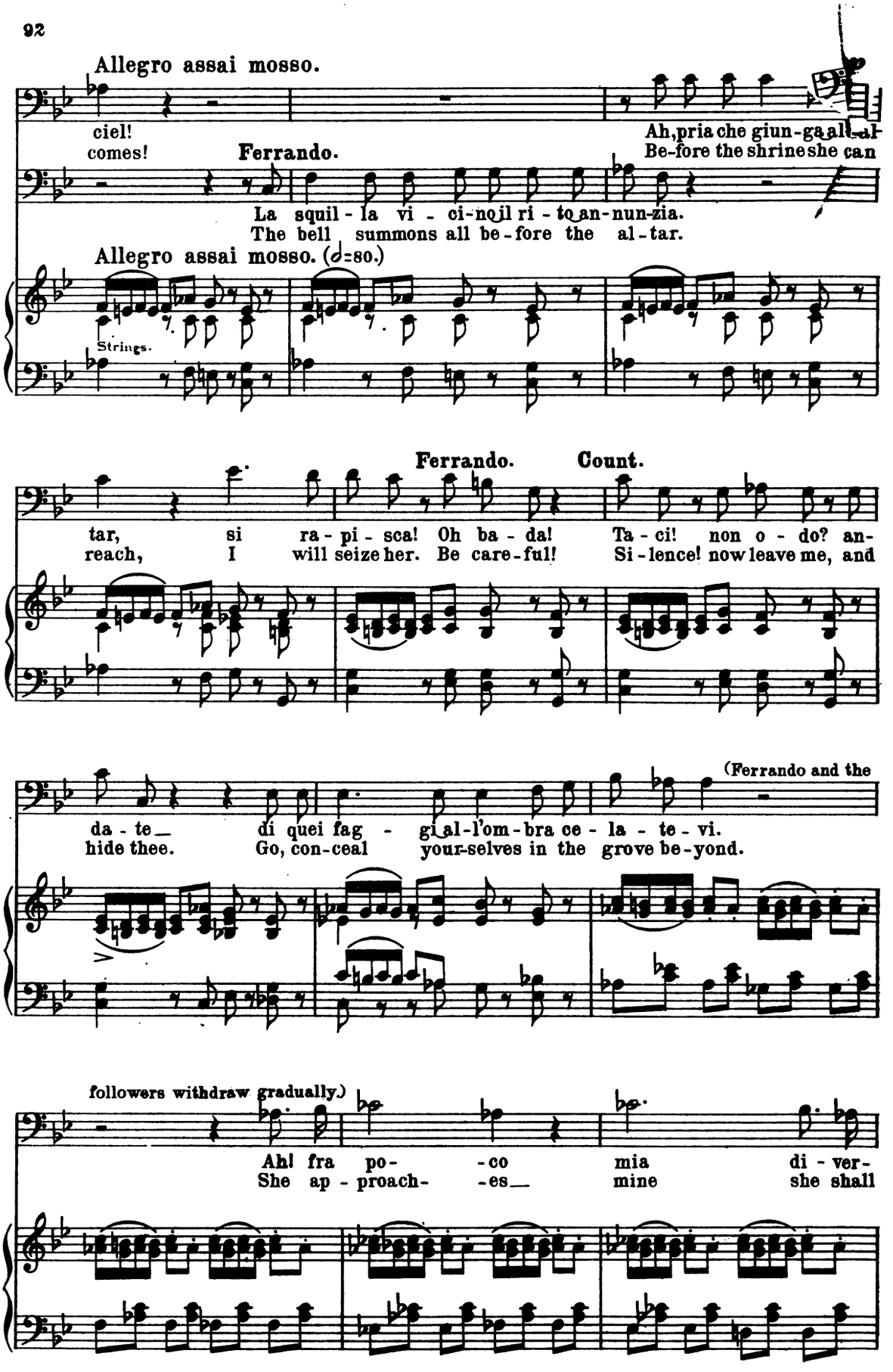
Cloisters of a Convent near Castellor. Trees at the back. Night.

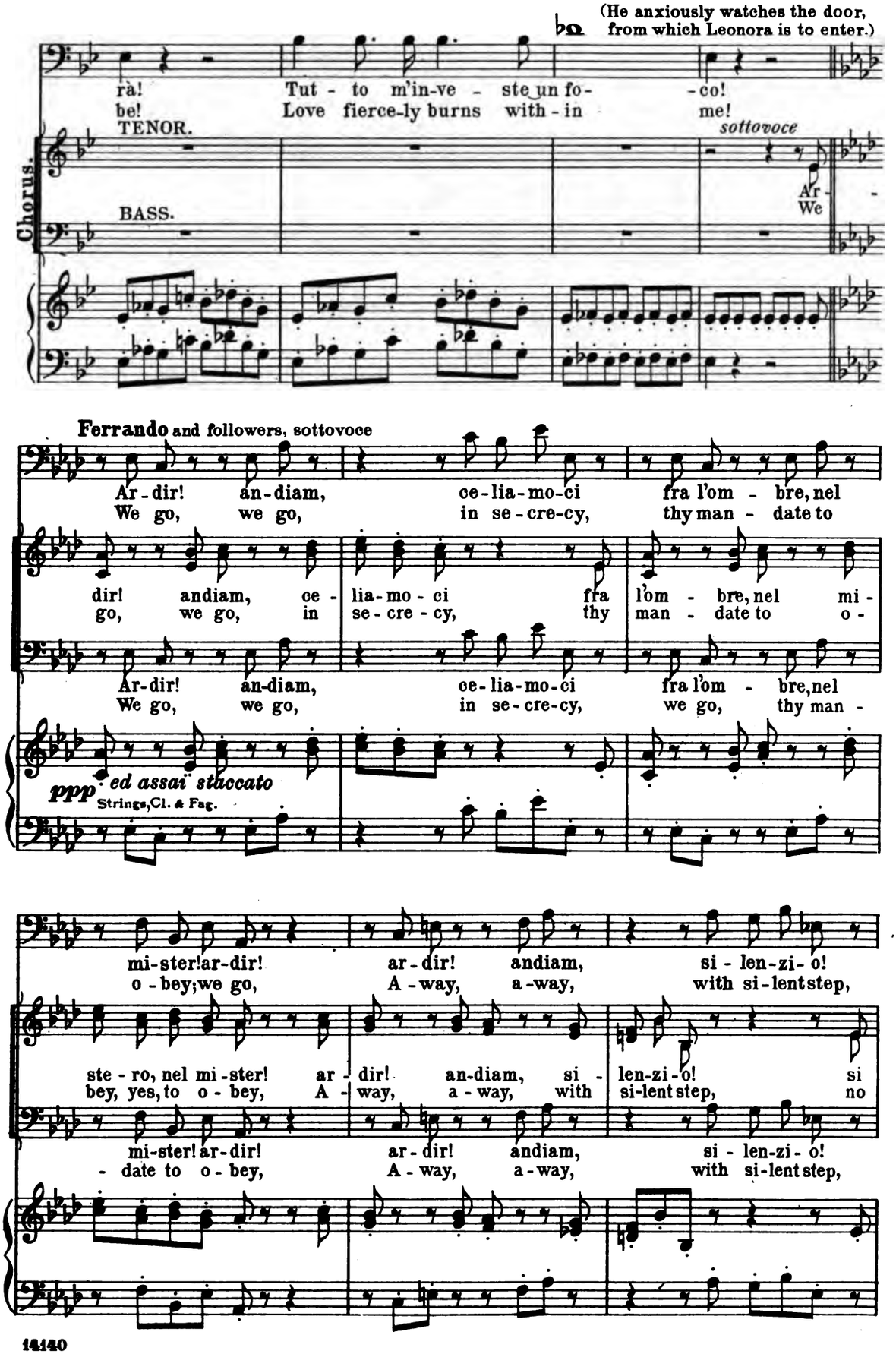


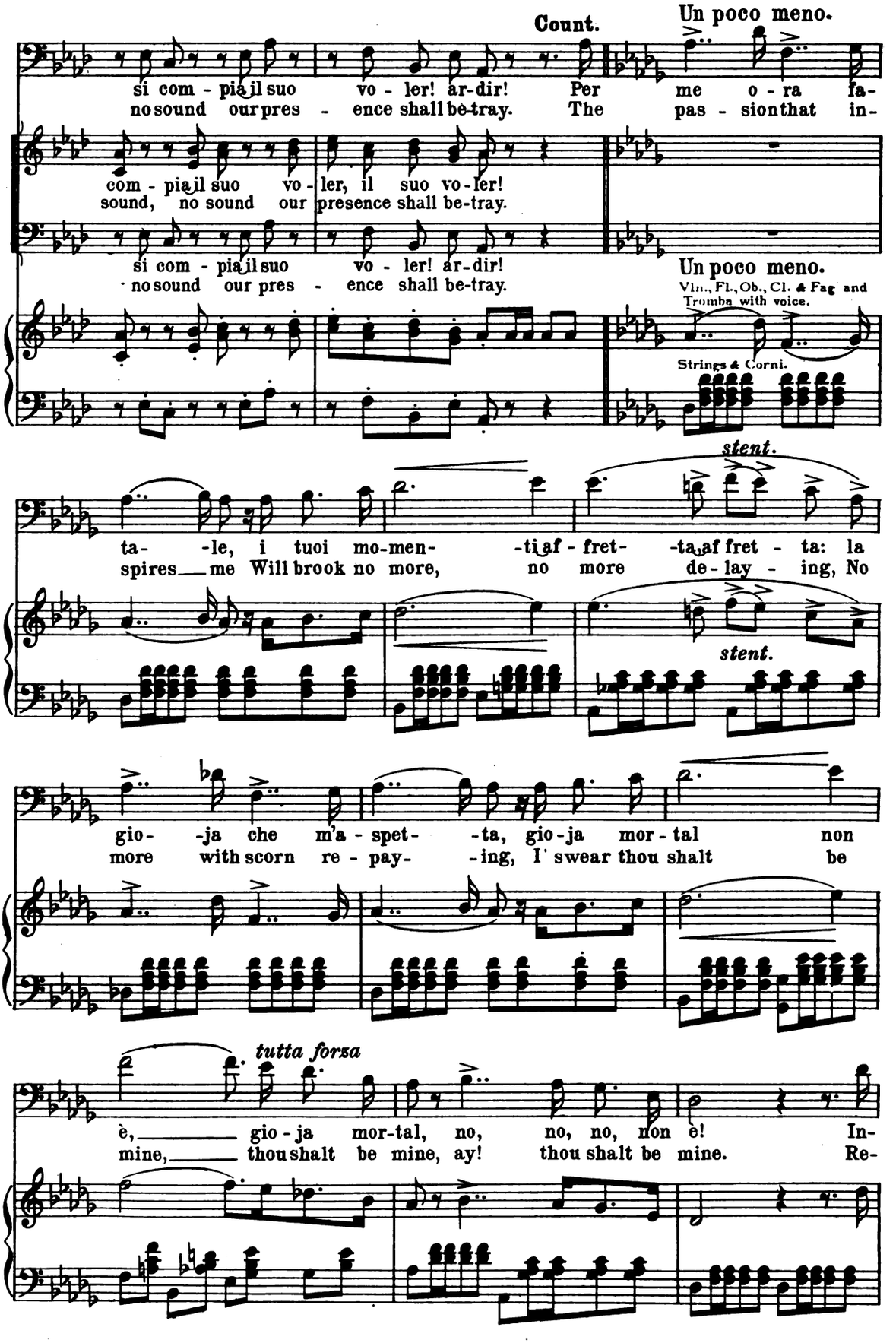

val, ca-du-to o-gni o-sta-col sem-bra-va a' miei de-si-ri; no-vel-lo e più pos-
dead, and ev-'ry ob-sta-cle had vanish'd, that now im-pedes me, When yet an-oth-er
Allegro.
sen-te el-la ne ap-pre-sta L'al-ta-re! Ah no non fia d'al-tri Le-o-
pre-text she had dis-covered: the cloister! Ah no, I will nev-er-more re-
mf
no-ra! Le-o-no-ra è mi-a!
sign thee! Mine art thou, Leo-no-ra!
f
pp
Largo. (♩=50.)
cantabile
Il ba-len del suo sor-ri-so d'u-na
In the light of her sweet glanc-es, Joy ce-
Viola.
p Cl.
Cor. & Fag.
Bassi pizz.
stel-la vin-ce il rag-gio! il ful-gor del suo bel vi-so no-vo in-
les-tial beameth up-on me; When her smile my soul en-tranc-es Death were

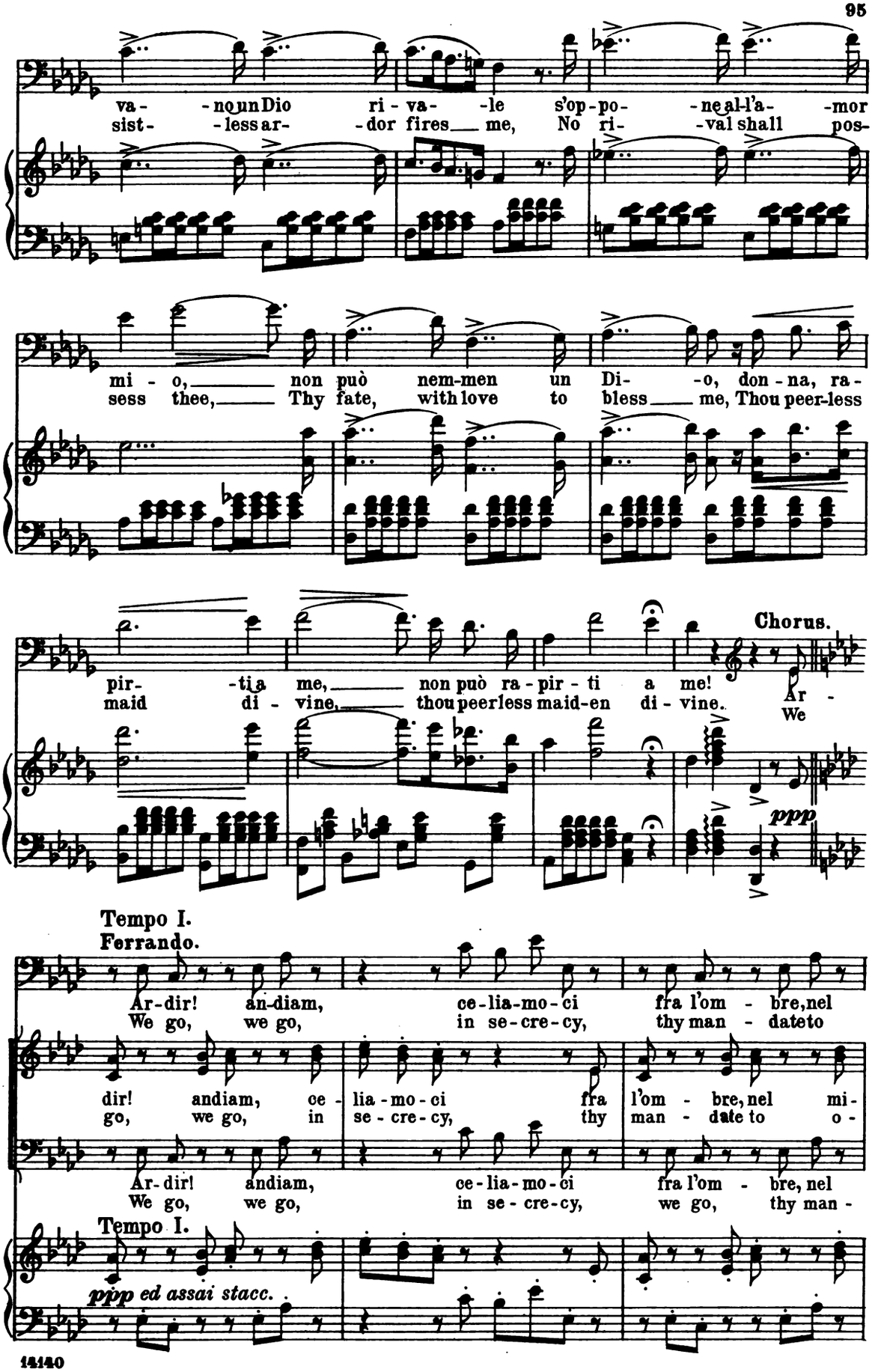

dolciss.
pp
fonde, no-vo in-fon-de a me co-rag-gio. Ah! l'a-mor, l'a-mo-re on-
pleasant, with that smile she hath un-done me. Ah, these pangs that now make me
d'ar-do, le fa-vel-li in mi-o fa-vor! sper-da il
lan-guish, But with life a-lone will de-part, Shed thy
opp.
dolce
dolce
so-le d'un suo sguar-do la tem-pe-sta del mio
balm on my an-guish, Lull the tempest of my
con espansione
cor. Ah! l'a-mor, l'a-mor on-d'ar-do, le fa-vel-li in mio fa-
heart. Ah, the pangs that make me lan-guish, But with life will they de-
Fl. & Cl.

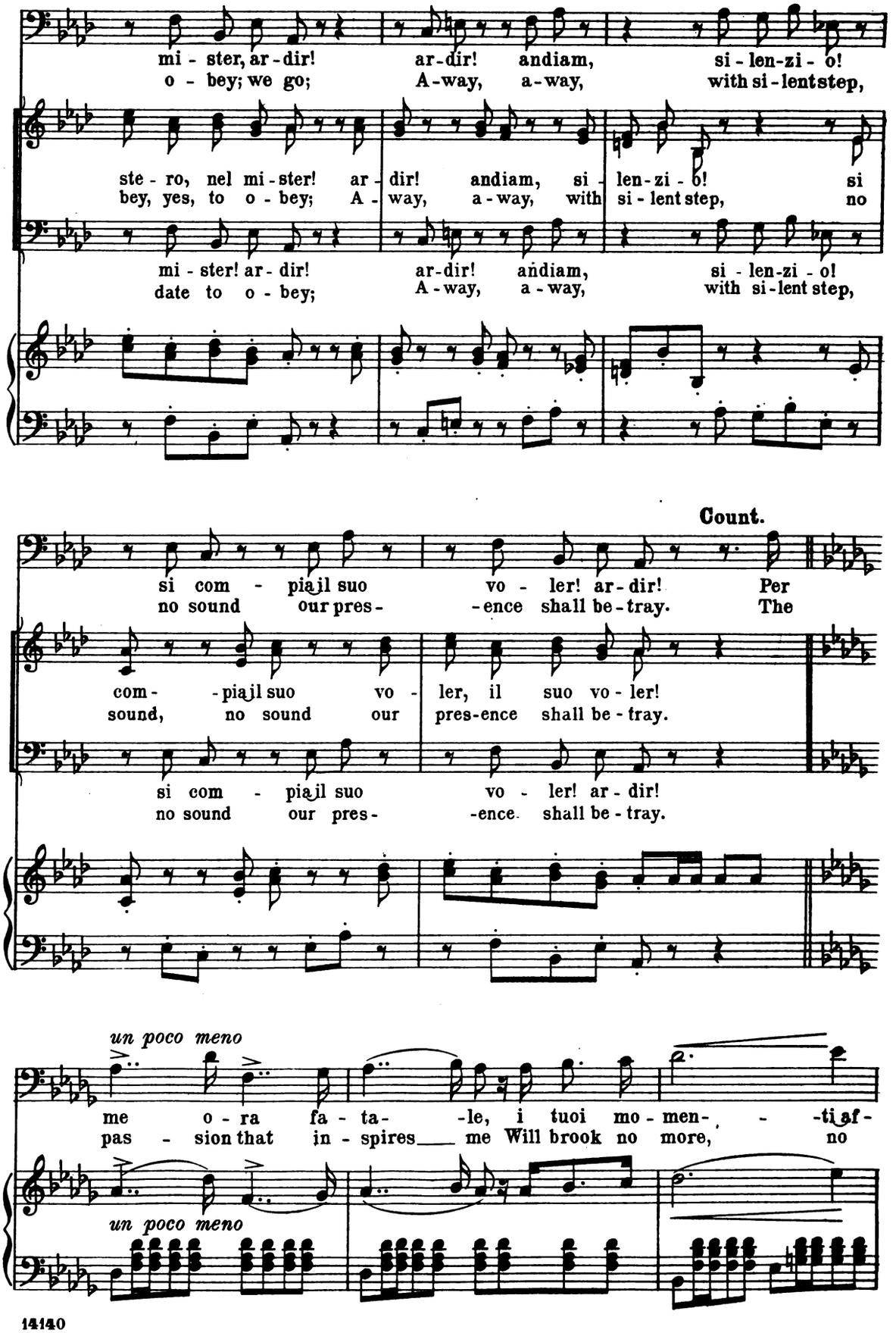

f
dim.
dolce
vo - re, sper - da il so - le d'un suo sguar-do la tem-pe - sta del mio
part, Shed thy balm up - on my an - guish, Lull the tem-pest of my
Vln.
Ob.
etc.
f
pp
cor. Ah! l'a - mor, l'a - mor on - d'ar - do, le fa - vel - li jn mio fa-
heart. Ah, the pangs that make me lan - guish, But with life they will de-
vor, sper - da il so - le d'un suo sguar - do la tem-pe - sta,
part, Shed thy balm up - on my an - guish, Lull the tem - pest,
f
ah! la tem - pe - sta del mio
ah! lull the tem-pest of my
(A bell is heard.)
cor!
heart!
Qual suo-no! Oh
That ring-ing: She
p
Bell.

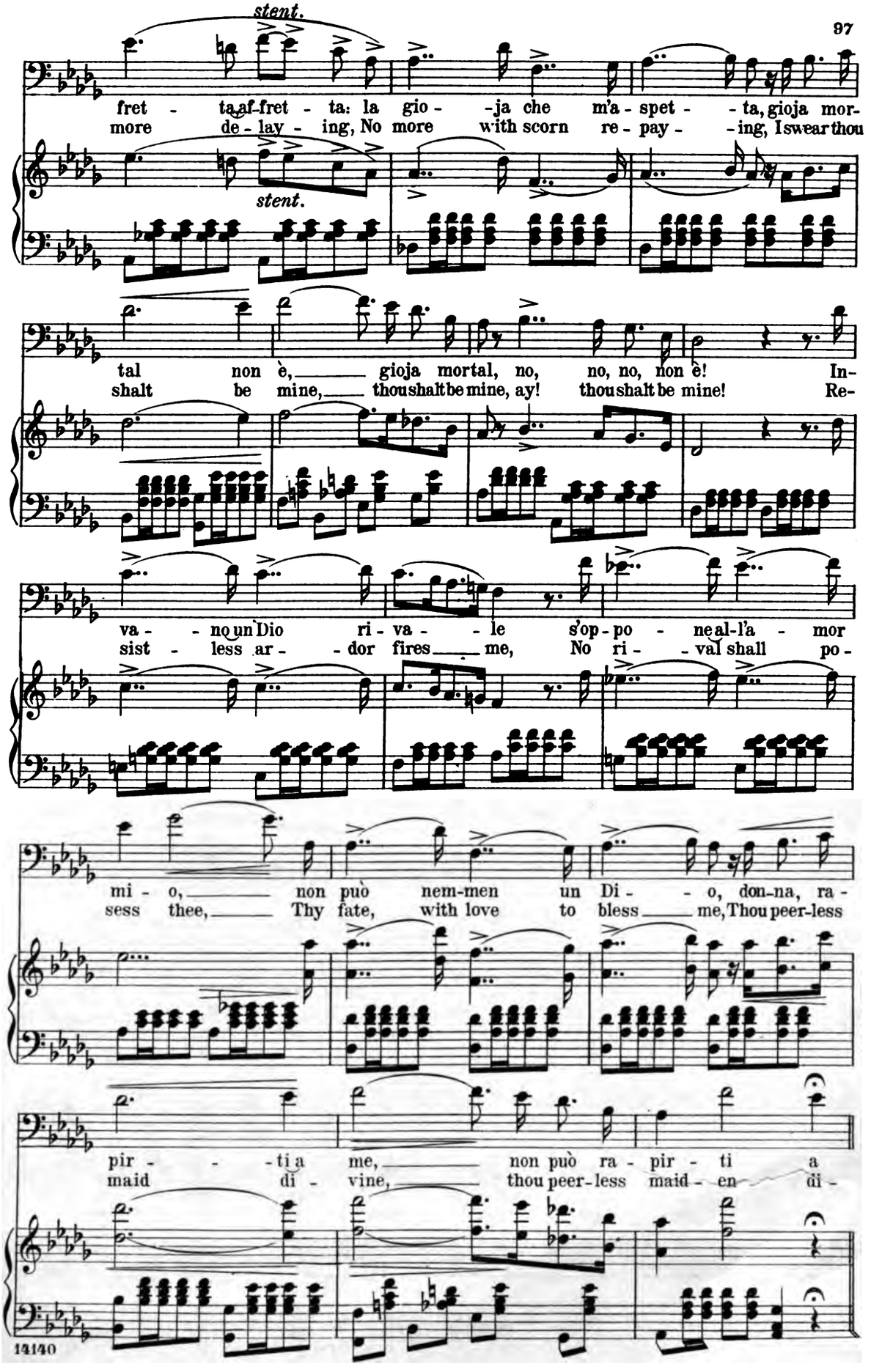

Allegro assai mosso.
ciel!
comes!
Ferrando.
Ah, pria che giun-ga al-al-
Be-fore the shrine she can
La squil - la vi - ci-no il ri - to an-nun-zia.
The bell summons all be-fore the al-tar.
Allegro assai mosso. (𝅗𝅥=80.)
Strings.
Ferrando.
Count.
tar, si ra - pi - sca! Oh ba - da!
reach, I will seize her. Be care-ful!
Ta - ci! non o - do? an-
Si - lence! now leave me, and
(Ferrando and the
da - te di quei fag - gi al-l'om-bra ce - la - te - vi.
hide thee. Go, con-ceal your-selves in the grove be-yond.
followers withdraw gradually.)
Ah! fra po- -co mia di - ver-
She ap - proach- -es mine she shall


(He anxiously watches the door, from which Leonora is to enter.)
rà! Tut - to m'in-ve - ste un fo- -co!
be! Love fierce-ly burns with - in me!
TENOR.
sottovoce
Ar -
We
Chorus.
BASS.
Ferrando and followers, sottovoce
Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se-cre-cy, thy man - date to
dir! andiam, ce - lia-mo - ci fra l'om - bre, nel mi -
go, we go, in se - cre - cy, thy man - date to o -
Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel
We go, we go, in se-cre-cy, we go, thy man -
ppp ed assai stiaccato
Strings, Cl. & Fag.
mi-ster! ar-dir! ar-dir! andiam, si - len-zi- o!
o - bey; we go, A - way, a-way, with si-lent step,
ste - ro, nel mi-ster! ar - dir! an-diam, si - len-zi-o! si
bey, yes, to o - bey, A - way, a - way, with si-lent step, no
mi-ster! ar-dir! ar-dir! andiam, si - len-zi - o!
- date to o - bey, A - way, a-way, with si-lent step,


Count.
Un poco meno.
si com - pia il suo vo - ler! ar-dir! Per me o - ra fa-
no sound our pres - ence shall be-tray. The pas - sion that in-
com - pia il suo vo - ler, il suo vo-ler!
sound, no sound our presence shall be-tray.
si com - pia il suo vo - ler! ar-dir!
no sound our pres - ence shall be-tray.
Un poco meno.
Vln., Fl., Ob., Cl. & Fag and Tromba with voice.
Strings & Corni.
stent.
ta- -le, i tuoi mo-men- -ti af - fret- -ta, af fret - ta: la
spires me Will brook no more, no more de-lay - ing, No
stent.
gio- -ja che m'a - spet- -ta, gio-ja mor - tal non
more with scorn re - pay- -ing, I swear thou shalt be
tutta forza
è, gio - ja mor-tal, no, no, no, non è! In-
mine, thou shalt be mine, ay! thou shalt be mine. Re-


va- -no un Dio ri- va- -le s'op- po- -ne al-l'a- -mor
sist- -less ar- -dor fires me, No ri- -val shall pos-
mi- o, non può nem-men un Di- -o, don- na, ra-
sess thee, Thy fate, with love to bless me, Thou peer-less
pir- -ti a me, non può ra- pir- ti a me!
maid di- vine, thou peerless maid-en di- vine.
Chorus.
Ar-
We
ppp
Tempo I.
Ferrando.
Ar-dir! an-diam, ce-lia-mo-ci fra l'om- bre, nel
We go, we go, in se-cre-cy, thy man- date to
dir! andiam, ce- lia-mo-ci fra l'om- bre, nel mi-
go, we go, in se- cre- cy, thy man- date to o-
Ar-dir! andiam, ce-lia-mo-ci fra l'om- bre, nel
We go, we go, in se- cre-cy, we go, thy man-
Tempo I.
ppp ed assai stacc.


mi - ster, ar - dir! ar - dir! andiam, si - len - zi - o!
o - bey; we go; A - way, a - way, with si - lent step,
ste - ro, nel mi - ster! ar - dir! andiam, si - len - zi - o! si
bey, yes, to o - bey; A - way, a - way, with si - lent step, no
mi - ster! ar - dir! ar - dir! andiam, si - len - zi - o!
date to o - bey; A - way, a - way, with si - lent step,
Count.
si com - piajl suo vo - ler! ar - dir! Per
no sound our pres - - ence shall be - tray. The
com - - piajl suo vo - ler, il suo vo - ler!
sound, no sound our pres - ence shall be - tray.
si com - piajl suo vo - ler! ar - dir!
no sound our pres - - ence shall be - tray.
un poco meno
me o - ra fa - ta - - le, i tuoi mo - men - - - ti af -
pas - sion that in - spires me Will brook no more, no
un poco meno


stent.
fret - ta af-fret - ta: la gio - -ja che m'a - spet - - ta, gioja mor-
more de - lay - ing, No more with scorn re - pay - - ing, I swear thou
stent.
tal non è, gioja mortal, no, no, no, non è! In-
shalt be mine, thou shalt be mine, ay! thou shalt be mine! Re-
va - - no un Dio ri - va - - le s'op - po - ne al-l'a - mor
sist - less ar - - dor fires me, No ri - - val shall po -
mi - o, non può nem-men un Di - - o, don-na, ra -
sess thee, Thy fate, with love to bless me, Thou peer-less
pir - - - ti a me, non può ra - pir - ti a
maid di - vine, thou peer-less maid - en di -

Count. Tempo I.

sottovoce

me. Non può nemmen, nemmen un-
vine. It is thy fate with love to

Ferrando.

Ar - dir! ar - dir!
We go! we go!

Ar - dir! ar - dir!
we go! we go!

Ar - dir! ar - dir!
we go! we go!

Tempo I.

Di - o ra - pir - ti a me, ra - pir - ti a
bless me. No hat - ed ri - val shall pos -

ar - dir! ar - dir!
we go! we go!

ar - dir! ar - dir!
we go! we go!

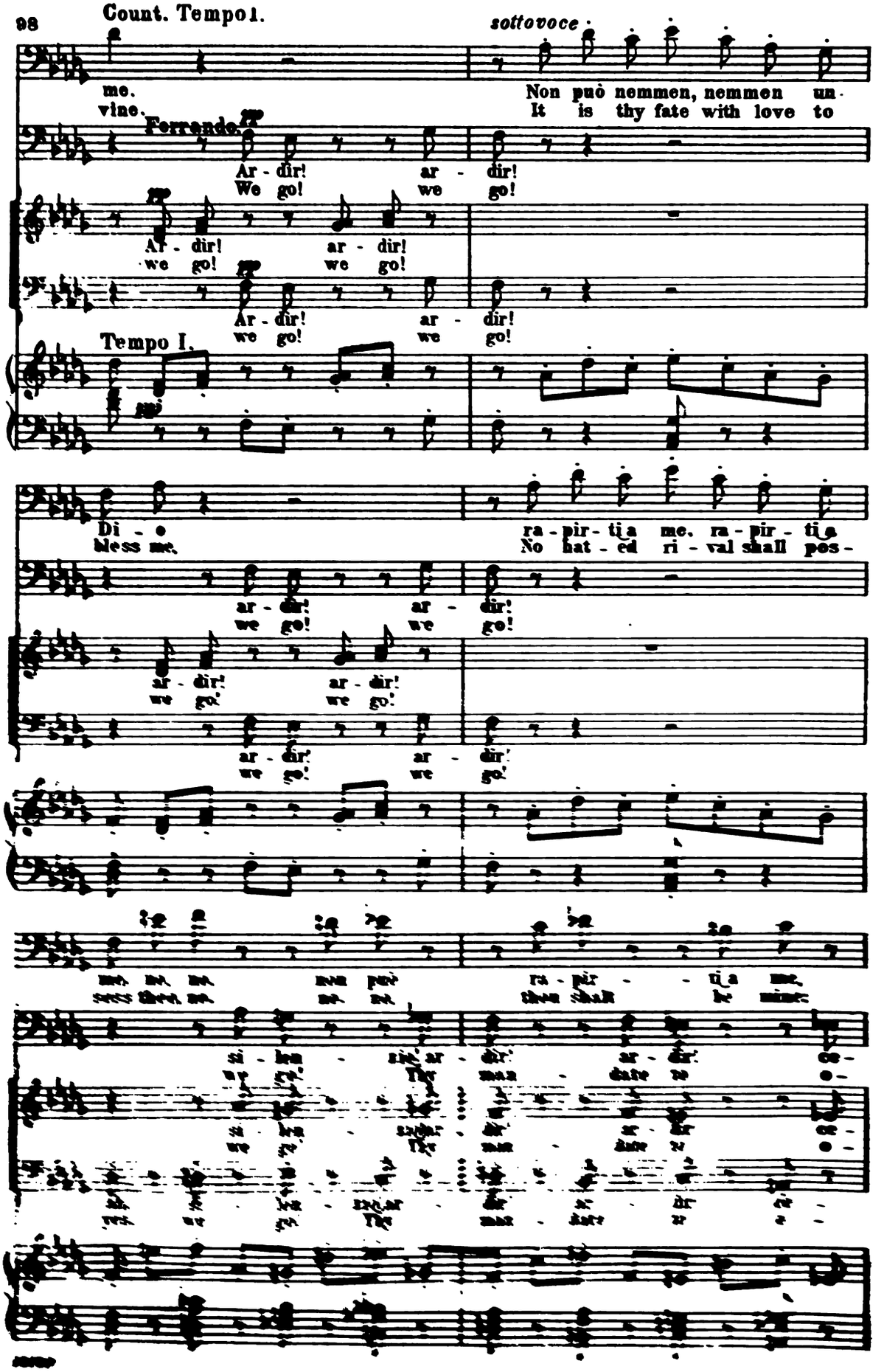
ar - dir! ar - dir!
we go! we go!

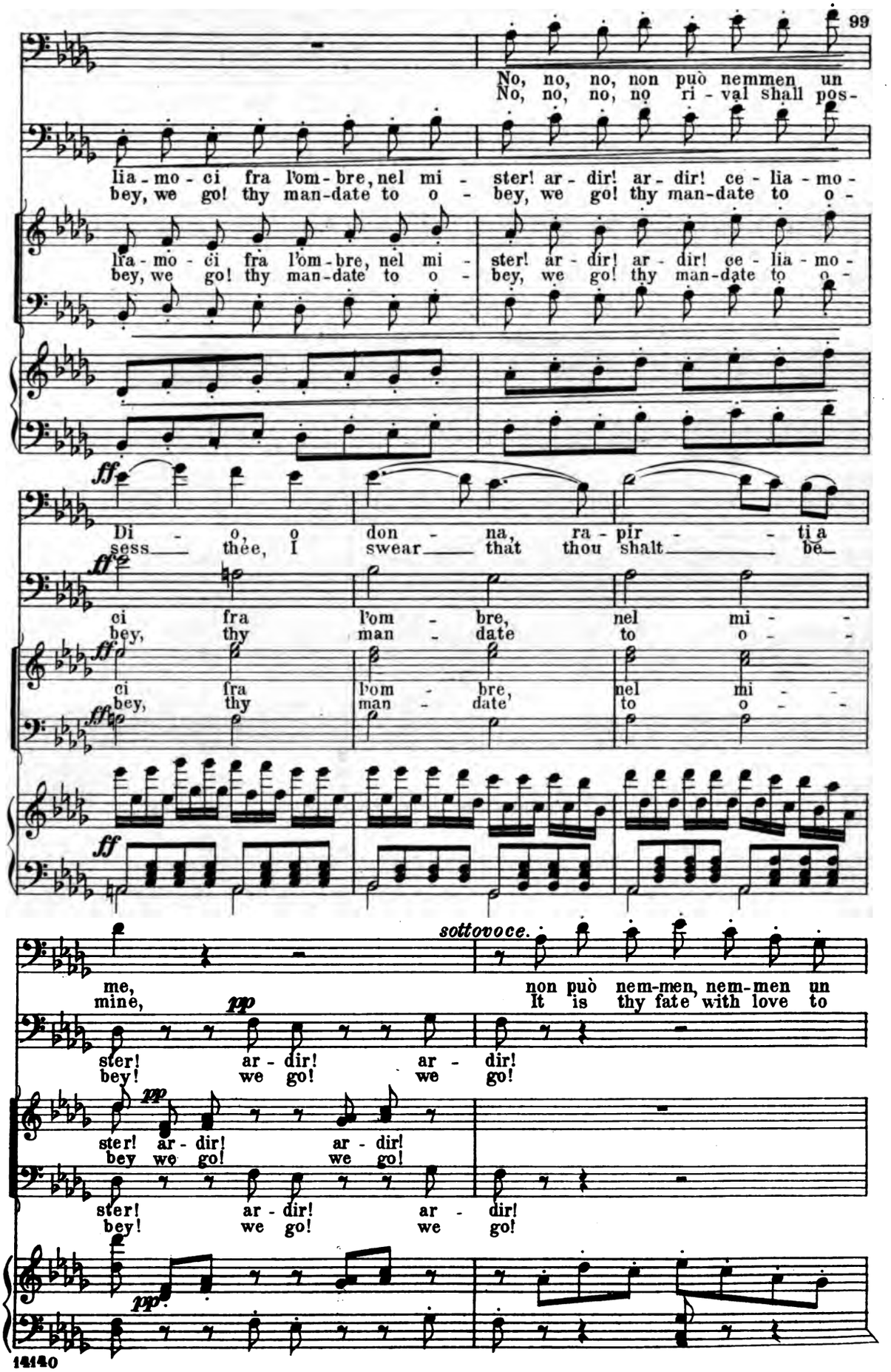
me, no, no, non può ra - pir - ti a me,
sess thee, no, no, no, thou shalt be mine;

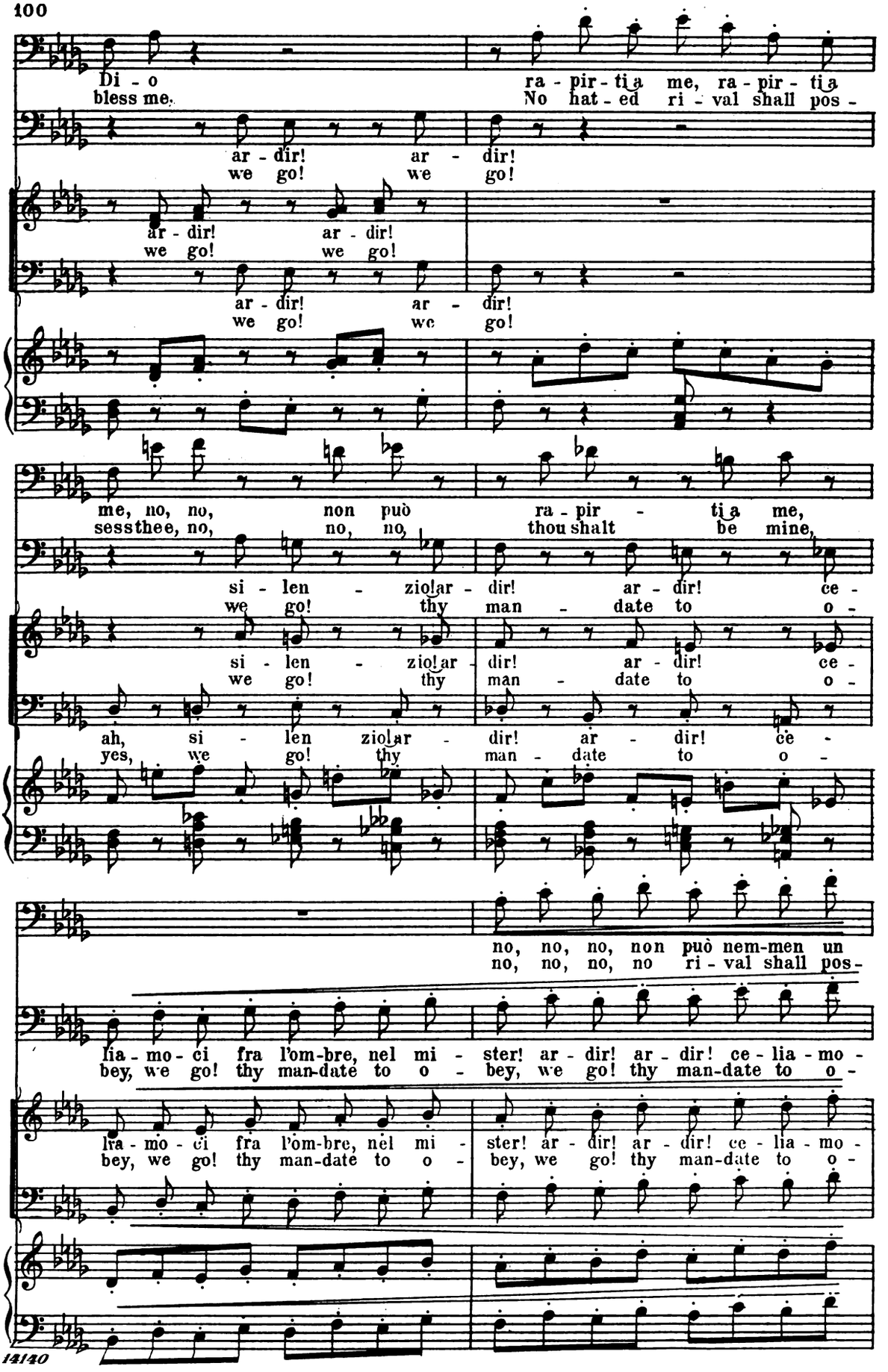
si - len - zio ar - dir! ar - dir! ce -
we go! Thy man - date to o -

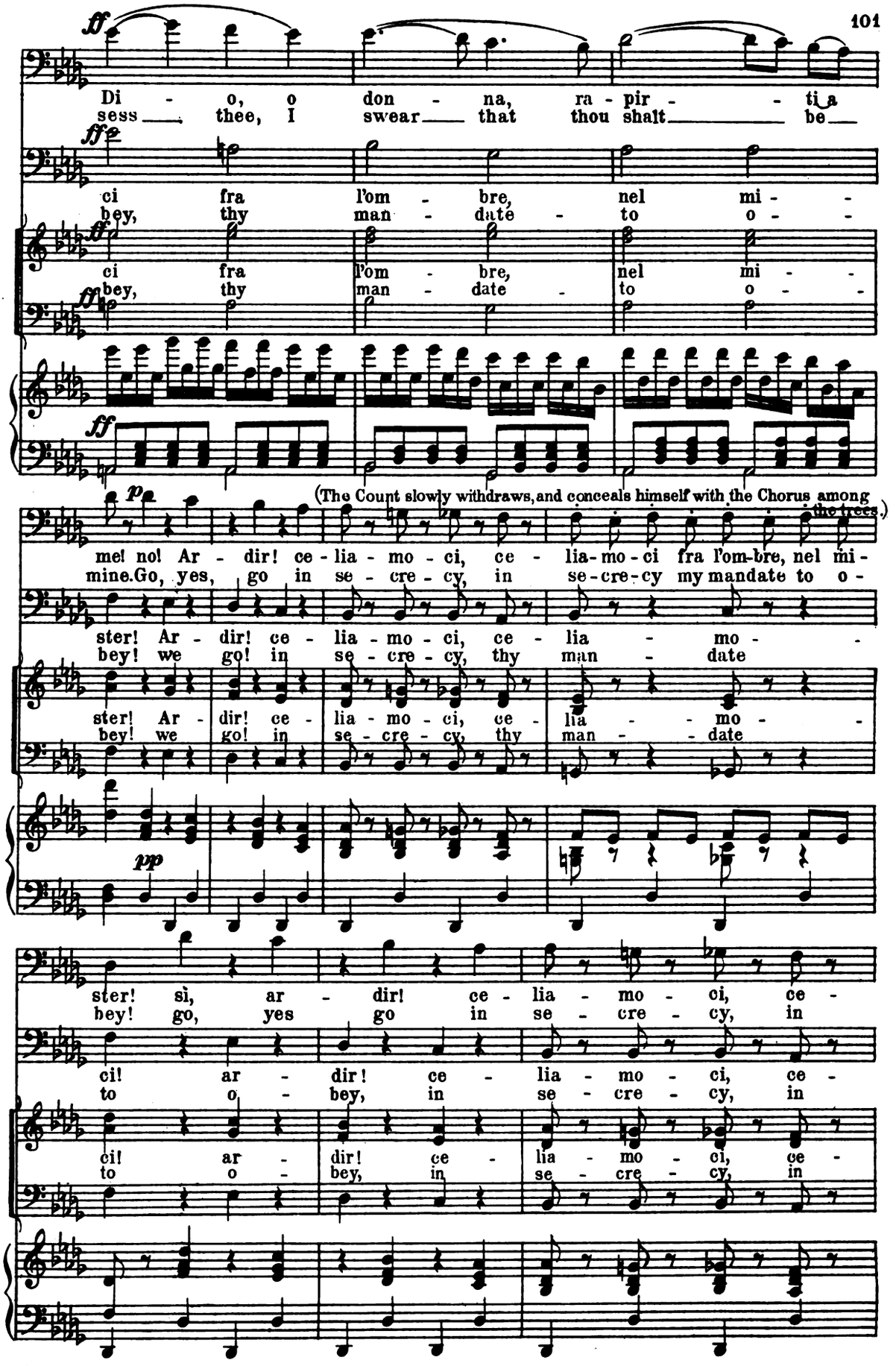
si - len - zio ar - dir! ar - dir! ce -
we go! Thy man - date to o -

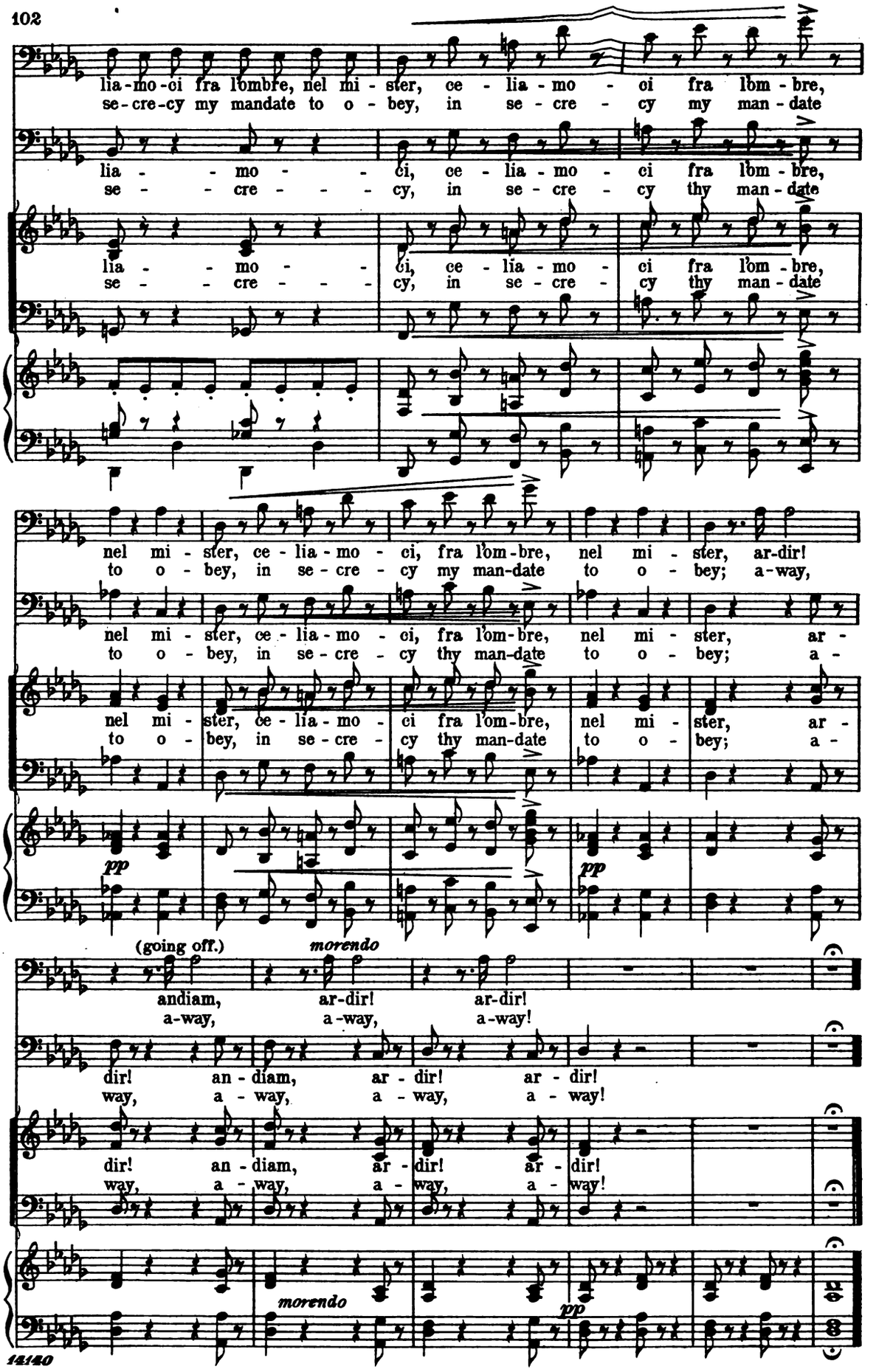
ah, si - len - zio ar - dir! ar - dir! ce -
yes, we go! Thy man - date to o -




No, no, no, non può nemmen un
No, no, no, no ri - val shall pos-
lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man-date to o - bey, we go! thy man-date to o -
lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man-date to o - bey, we go! thy man-date to o -
ff
Di - o, o don - na, ra - pir - - ti a
sess - thee, I swear - that thou shalt - be -
ci fra l'om - bre, nel mi - -
bey, thy man - date to o - -
ci fra l'om - bre, nel mi - -
bey, thy man - date to o - -
sottovoce.
me, non può nem-men, nem-men un
mine, It is thy fate with love to
pp
ster! ar - dir! ar - dir!
bey! we go! we go!
ster! ar - dir! ar - dir!
bey we go! we go!
ster! ar - dir! ar - dir!
bey! we go! we go!


Di - o
bless me.
ra - pir - ti a me, ra - pir - ti a
No hat - ed ri - val shall pos -
ar - dir! ar - dir!
we go! we go!
ar - dir! ar - dir!
we go! we go!
ar - dir! ar - dir!
we go! we go!
me, no, no, non può
sessthee, no, no, no,
ra - pir - ti a me,
thou shalt be mine,
si - len - ziolar - dir! ar - dir! ce -
we go! thy man - date to o -
si - len - ziolar - dir! ar - dir! ce -
we go! thy man - date to o -
ah, si - len ziolar - dir! ar - dir! ce -
yes, we go! thy man - date to o -
no, no, no, non può nem-men un
no, no, no, no ri - val shall pos -
lia - mo - ci fra l'om-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man-date to o - bey, we go! thy man-date to o -
lia - mo - ci fra l'om-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -
bey, we go! thy man-date to o - bey, we go! thy man-date to o -


ff
Di - o, o don - na, ra - pir - - ti a
sess - thee, I swear that thou shalt be
ff
ci fra l'om - bre, nel mi -
bey, thy man - date - to o -
ff
ci fra l'om - bre, nel mi -
bey, thy man - date - to o -
ff
p
(The Count slowly withdraws, and conceals himself with the Chorus among the trees.)
me! no! Ar - dir! ce - lia - mo - ci, ce - lia-mo - ci fra l'om-bre, nel mi -
mine. Go, yes, go in se - cre - cy, in se-cre-cy my mandate to o -
ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -
bey! we go! in se - cre - cy, thy man - date
ster! Ar - dir! ce - lia - mo - ci, ce - lia - - mo -
bey! we go! in se - cre - cy, thy man - - date
pp
ster! sì, ar - dir! ce - lia - mo - ci, ce -
bey! go, yes go in se - cre - cy, in
ci! ar - dir! ce - lia - mo - ci, ce -
to o - bey, in se - cre - cy, in
ci! ar - dir! ce - lia - mo - ci, ce -
to o - bey, in se - cre - cy, in


lia-mo-ci fra l'ombre, nel mi-ster, ce-lia-mo-ci fra l'om-bre,
se-cre-cy my mandate to o-bey, in se-cre-cy my man-date
lia-mo-ci, ce-lia-mo-ci fra l'om-bre,
se-cre-cy, in se-cre-cy thy man-date
lia-mo-ci, ce-lia-mo-ci fra l'om-bre,
se-cre-cy, in se-cre-cy thy man-date
nel mi-ster, ce-lia-mo-ci, fra l'om-bre, nel mi-ster, ar-dir!
to o-bey, in se-cre-cy my man-date to o-bey; a-way,
nel mi-ster, ce-lia-mo-ci, fra l'om-bre, nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey; a-
nel mi-ster, ce-lia-mo-ci fra l'om-bre, nel mi-ster, ar-
to o-bey, in se-cre-cy thy man-date to o-bey; a-
pp
pp
(going off.)
morendo
andiam, ar-dir! ar-dir!
a-way, a-way, a-way!
dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!
dir! an-diam, ar-dir! ar-dir!
way, a-way, a-way, a-way!
morendo
pp

Nº 13. "Ah, se l'error t'ingombra.„

Andante. (Voices alone.) Finale.

Chorus of Nuns (behind the scenes.)

Ah! se l'er-ror t'in-gombra, o fi-glia d'Eva, i ra-i,
Ah, 'mid the shades of er-ror, Daughter of Eve, be-think thee,

Andante. (♩=76.)

Piano. (ad libitum.)

pp

presso a mo-rir, ve-dra-i che un'ombra un so-gno fu: an-zi del sogno un'
Not to a shadow link thee, Not to the joys that fade; Turn un-to vis-ions

Count (hidden among the trees.) sottovoce

No, no, non può nemmen un
No, no, I swear thou shalt be

Ferrando (hidden among the trees.) sottovoce

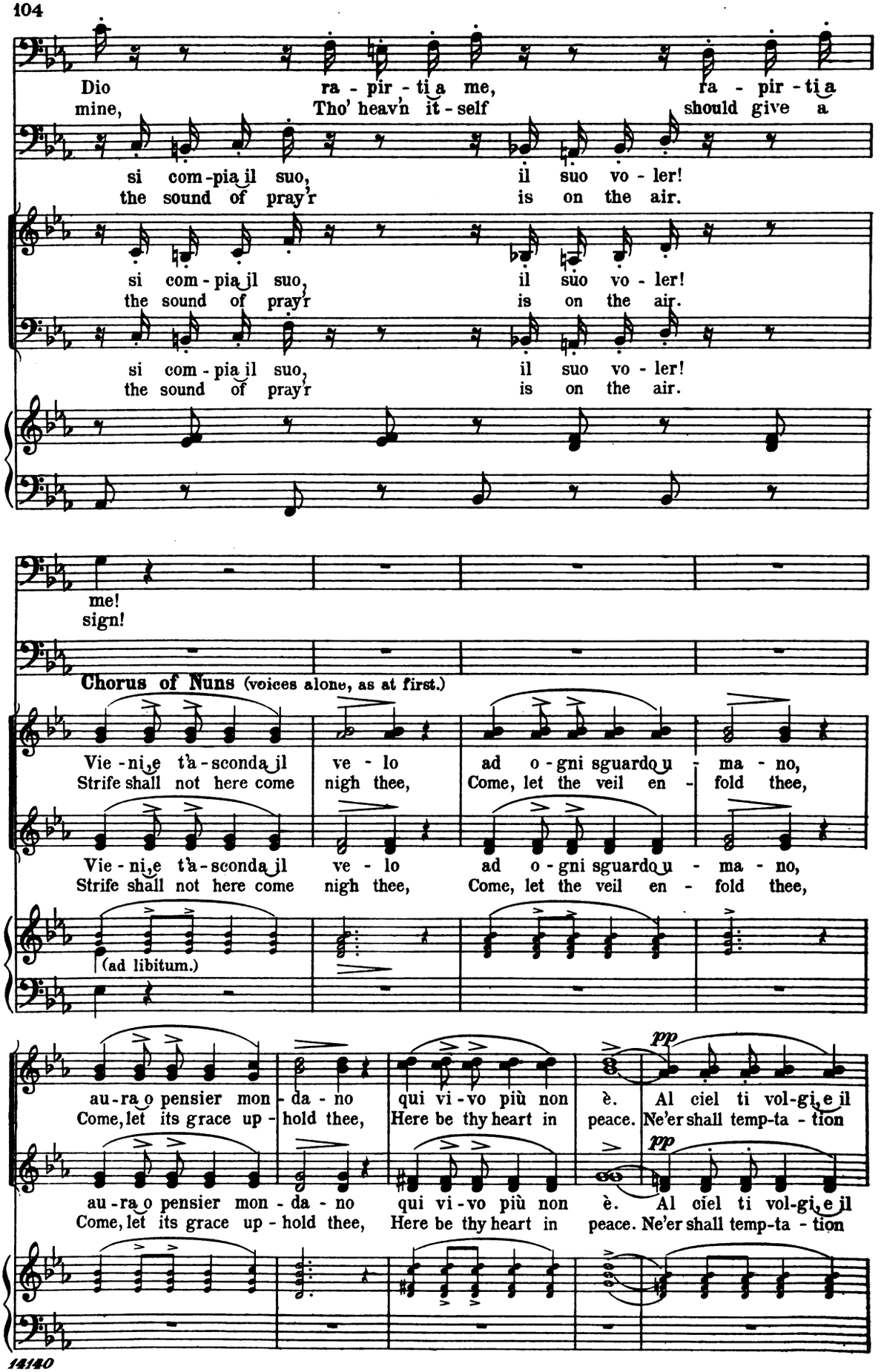
Cor-raggio, ardir!
Be-ware, beware,

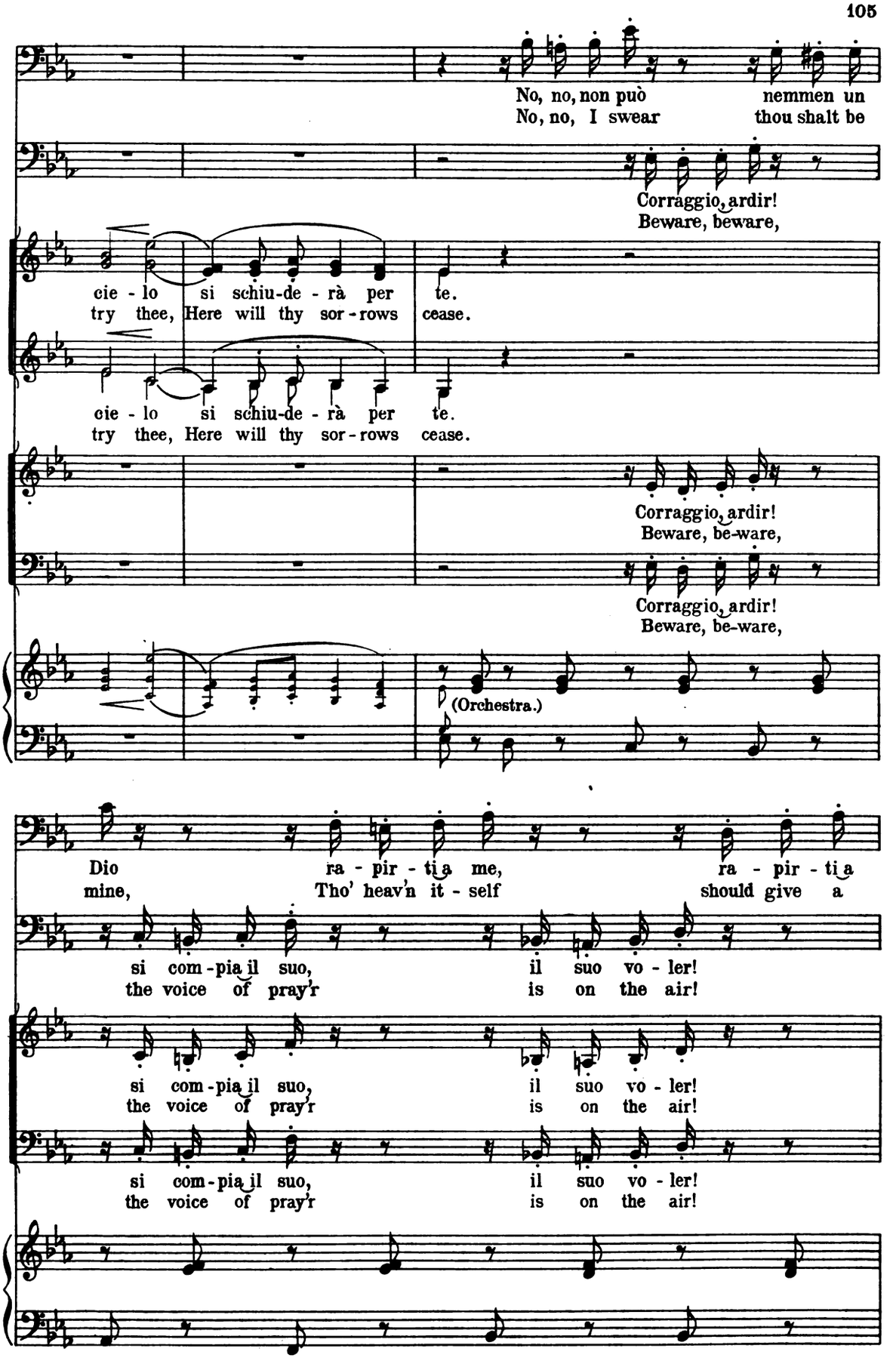
om-bra la spe-me di quag-giù!
fair-er, Where hope is ne'er be-trayd.

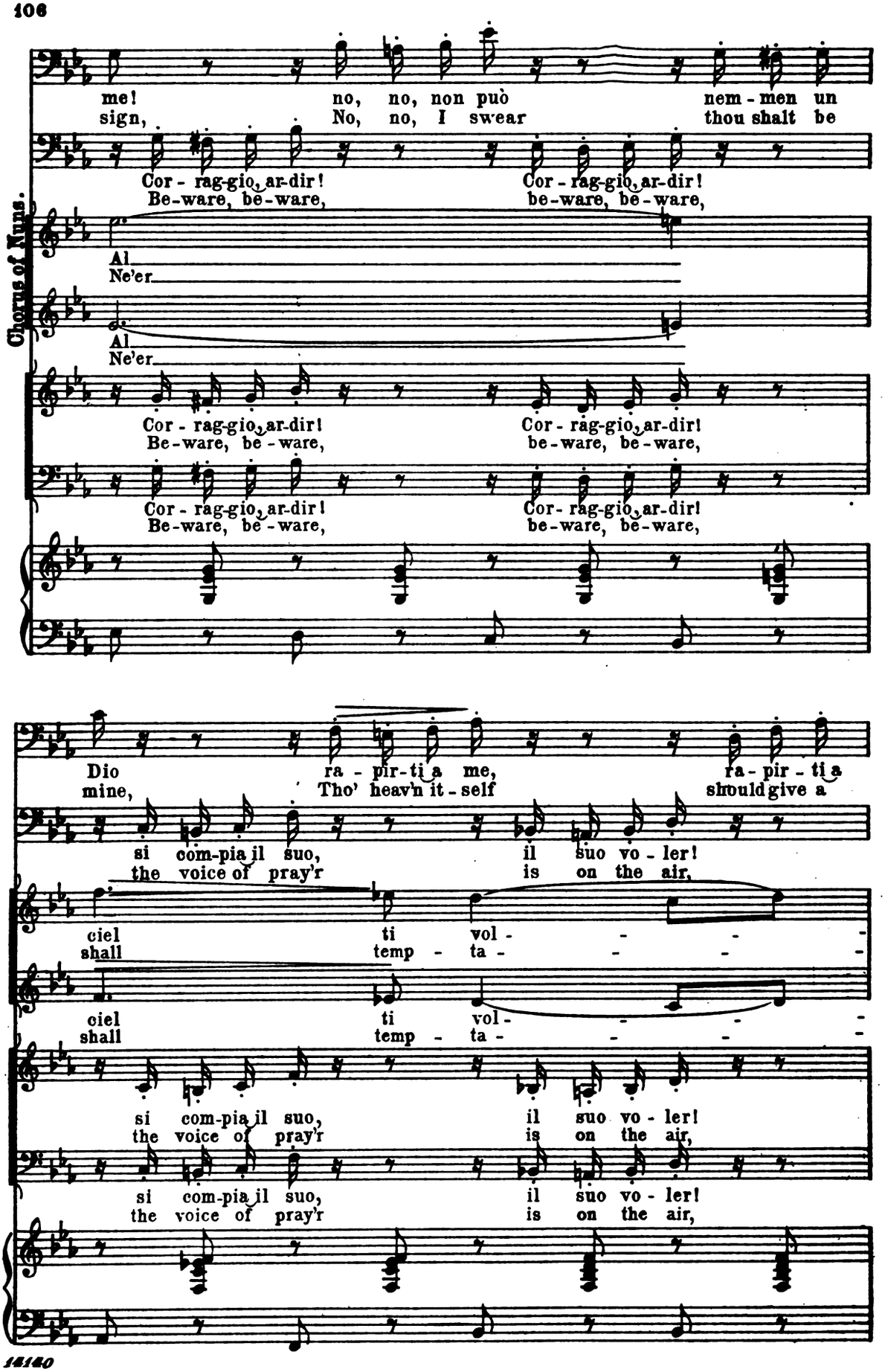
Followers of the Count (hidden behind the trees.) sottovoce

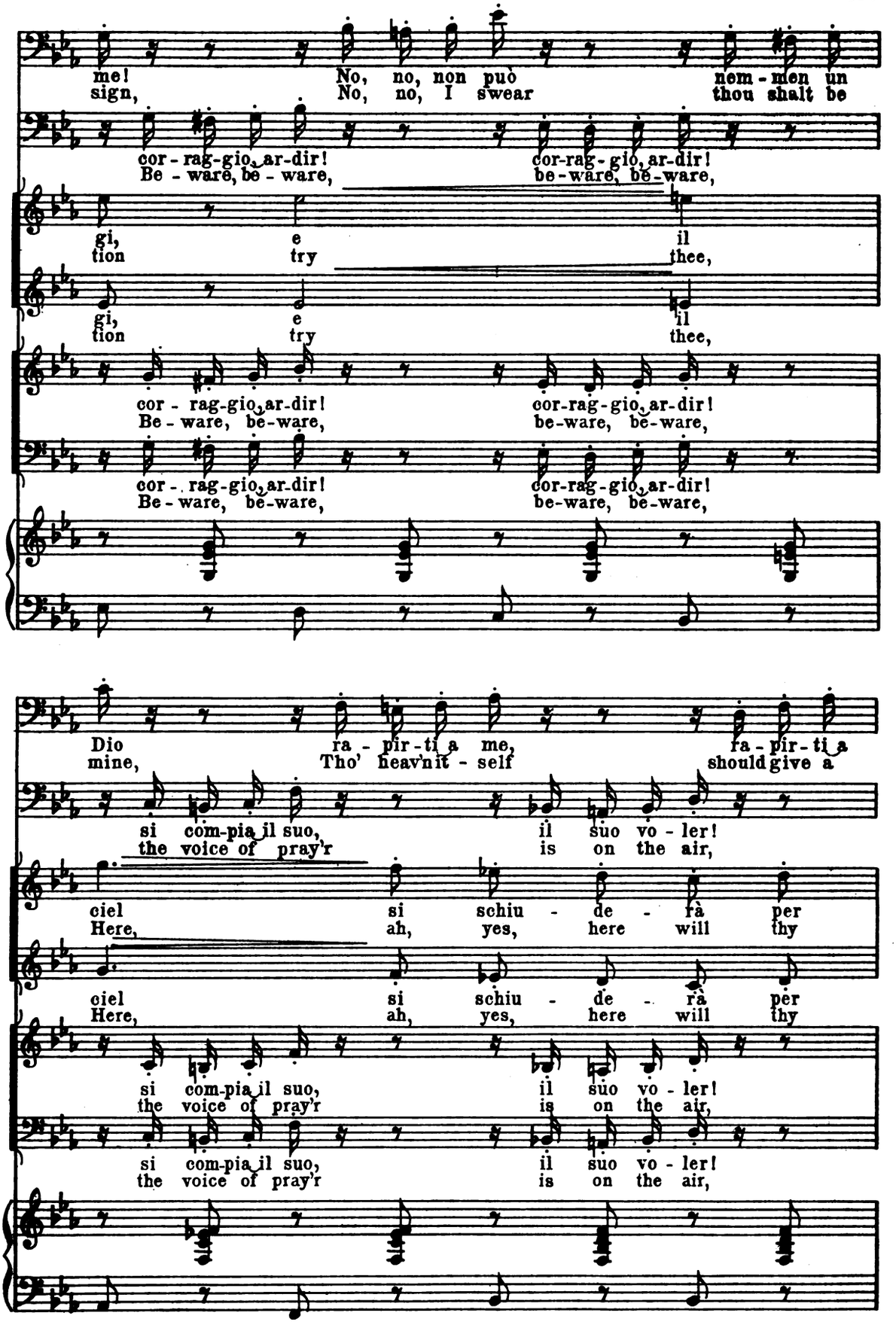
Cor-raggio, ardir!
Be-ware, beware,
sottovoce

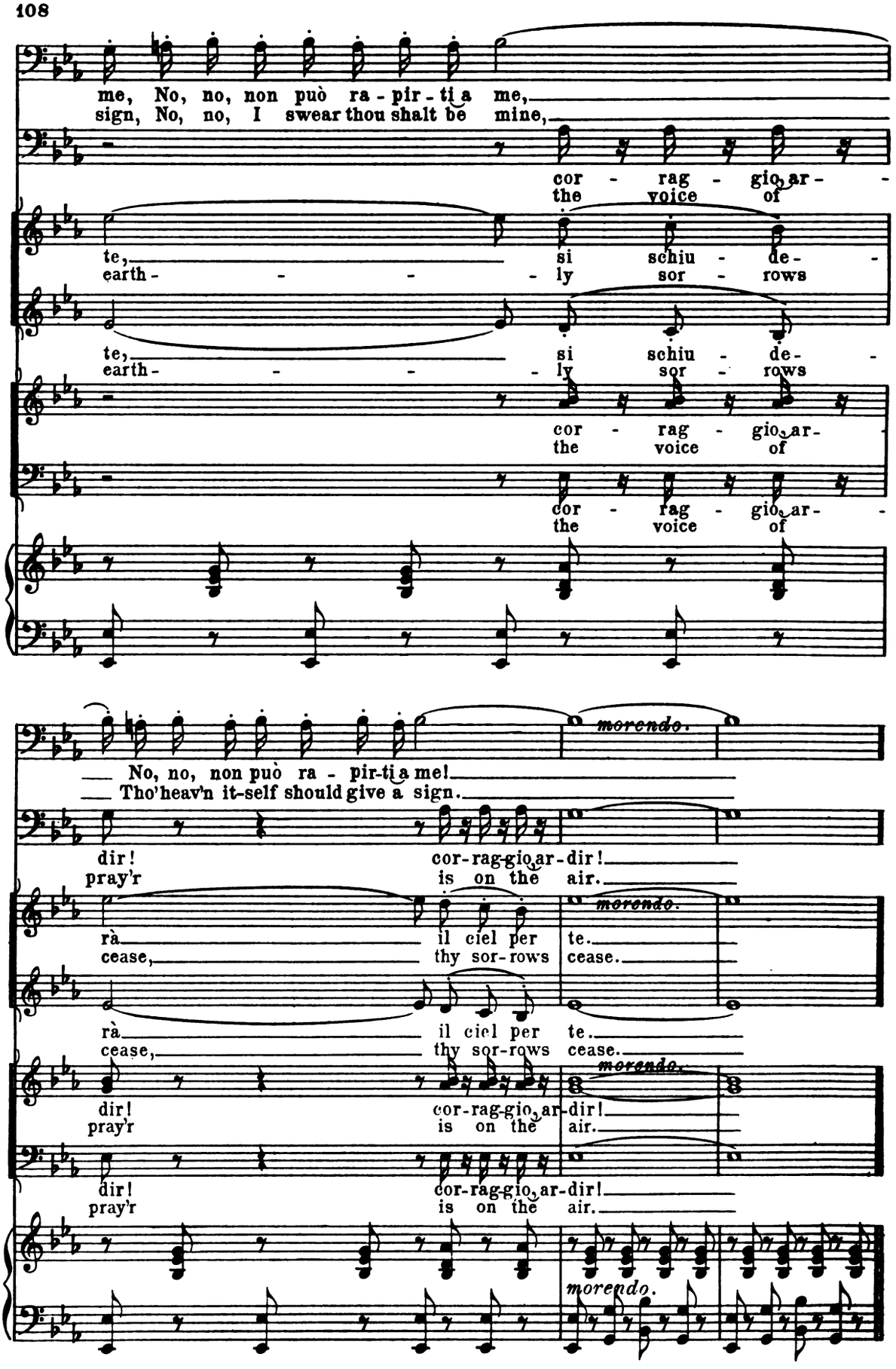
Str.
(Orchestra.)


Dio ra - pir - ti a me, ra - pir - ti a
mine, Tho' heav'n it - self should give a
si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.
si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.
si com - pia il suo, il suo vo - ler!
the sound of pray'r is on the air.
me!
sign!
Chorus of Nuns (voices alone, as at first.)
Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u - ma - no,
Strife shall not here come nigh thee, Come, let the veil en - fold thee,
Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u - ma - no,
Strife shall not here come nigh thee, Come, let the veil en - fold thee,
(ad libitum.)
au - ra o pensier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp-ta - tion
pp
au - ra o pensier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp-ta - tion
pp

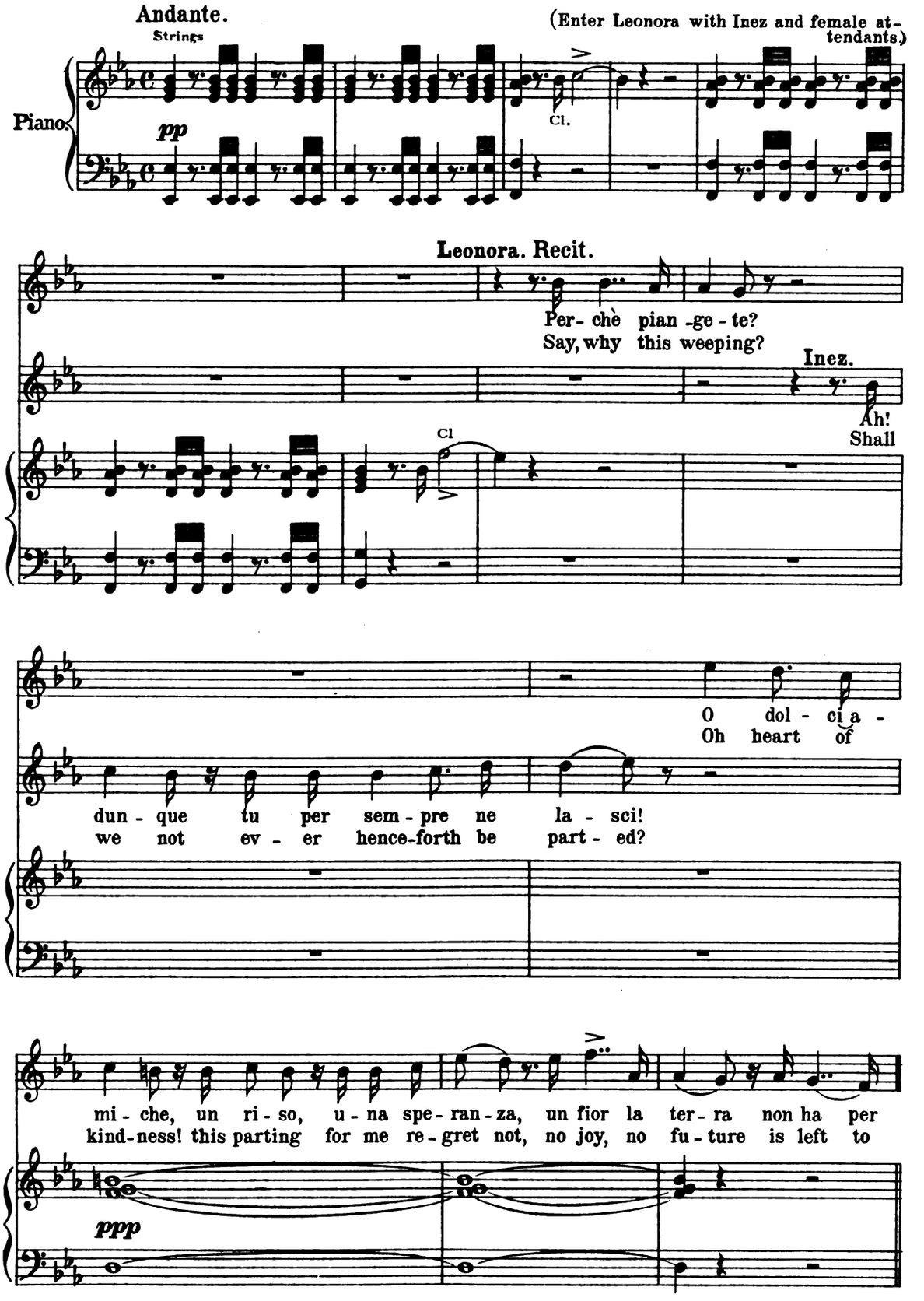

No, no, non può nemmen un
No, no, I swear thou shalt be
Corraggio, ardir!
Beware, beware,
cie - lo si schiu-de - rà per te.
try thee, Here will thy sor - rows cease.
cie - lo si schiu-de - rà per te.
try thee, Here will thy sor - rows cease.
Corraggio, ardir!
Beware, be-ware,
Corraggio, ardir!
Beware, be-ware,
(Orchestra.)
Dio ra - pir - ti a me, ra - pir - ti a
mine, Tho' heav'n it - self should give a
si com - pia il suo, il suo vo - ler!
the voice of pray'r is on the air!
si com - pia il suo, il suo vo - ler!
the voice of pray'r is on the air!
si com - pia il suo, il suo vo - ler!
the voice of pray'r is on the air!

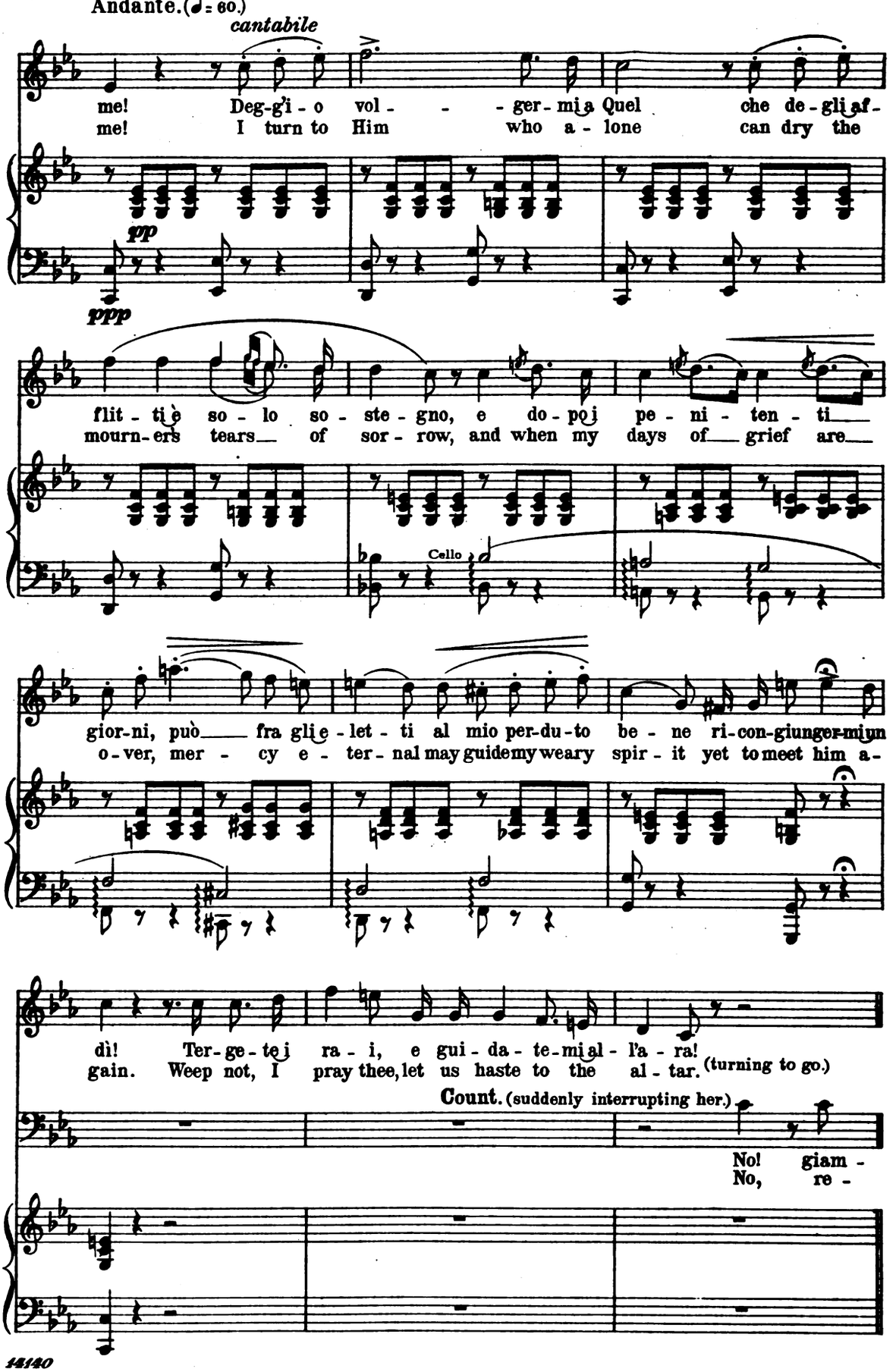

me! no, no, non può nem - men un
sign, No, no, I swear thou shalt be
Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,
Chorus of Nuns.
Al
Ne'er
Al
Ne'er
Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,
Cor - rag-gio, ar-dir! Cor - rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,
Dio ra - pir-ti a me, ra - pir - ti a
mine, Tho' heav'n it - self should give a
si com-pia il suo, il suo vo - ler!
the voice of pray'r is on the air,
ciel ti vol - - - -
shall temp - ta - - - -
ciel ti vol - - - -
shall temp - ta - - - -
si com-pia il suo, il suo vo - ler!
the voice of pray'r is on the air,
si com-pia il suo, il suo vo - ler!
the voice of pray'r is on the air,

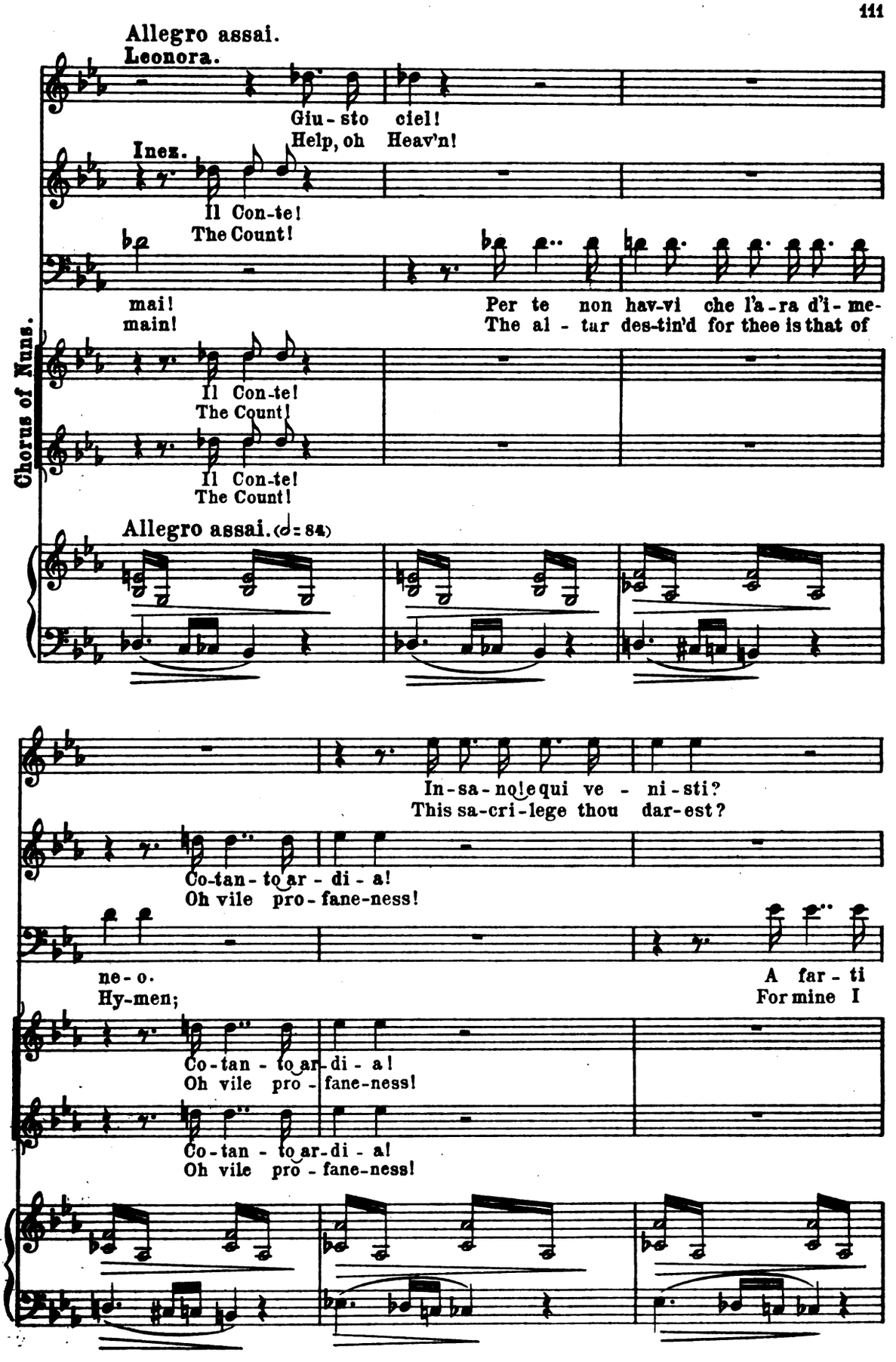

me! No, no, non può nem-men un
sign, No, no, I swear thou shalt be
cor-rag-gio, ar-dir! cor-rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,
gi, e il
tion try thee,
gi, e il
tion try thee,
cor-rag-gio, ar-dir! cor-rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,
cor-rag-gio, ar-dir! cor-rag-gio, ar-dir!
Be-ware, be-ware, be-ware, be-ware,
Dio ra-pir-ti a me, ra-pir-ti a
mine, Tho' heav'n it-self should give a
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,
ciel si schiu-de-rà per
Here, ah, yes, here will thy
ciel si schiu-de-rà per
Here, ah, yes, here will thy
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,
si com-pia il suo, il suo vo-ler!
the voice of pray'r is on the air,

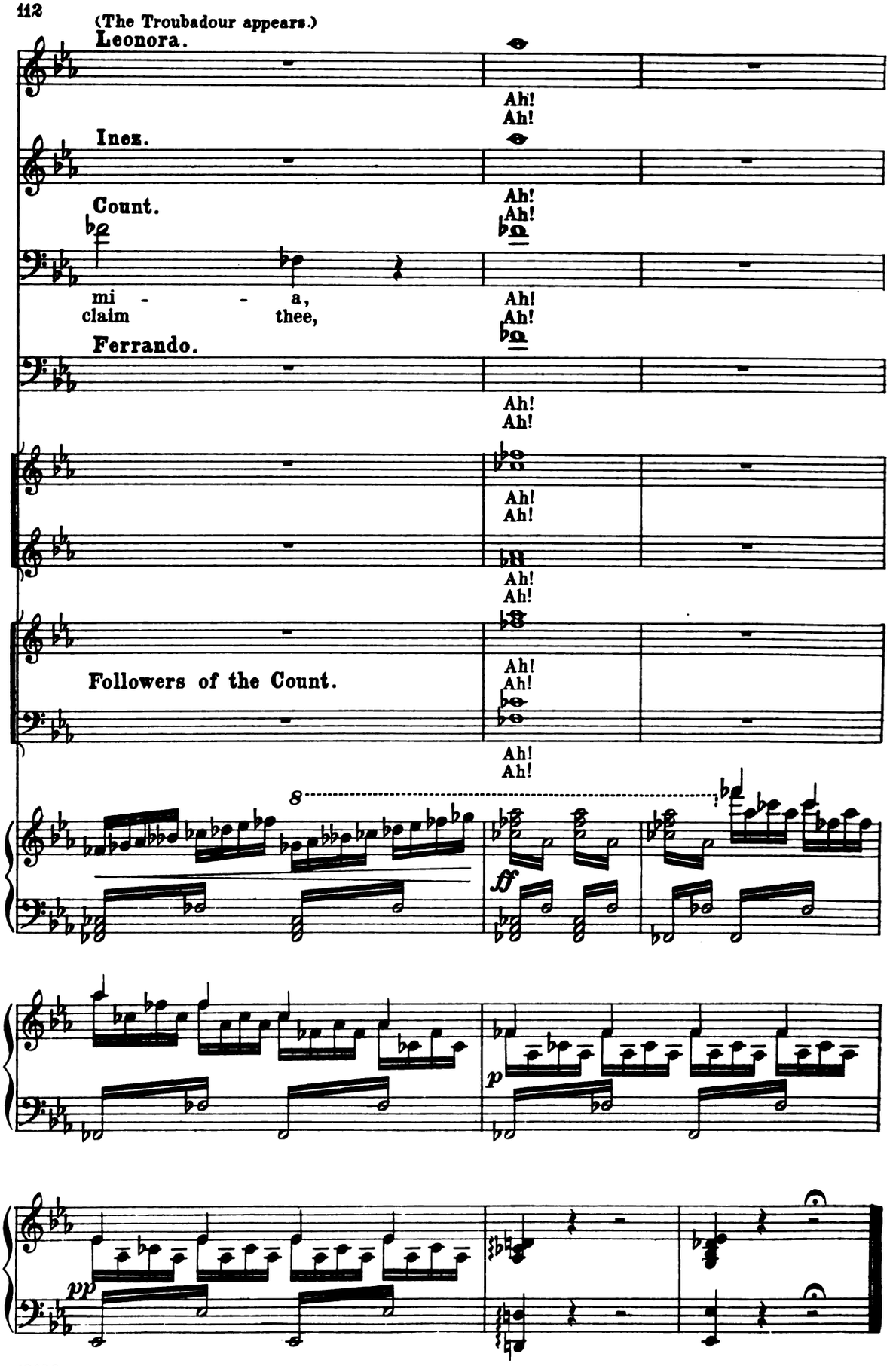

me, No, no, non può ra - pir - ti a me,
sign, No, no, I swear thou shalt be mine,
cor - rag - gio, ar -
the voice of
te,
earth - - - - - ly
si schiu - de -
sor - rows
te,
earth - - - - - ly
si schiu - de -
sor - rows
cor - rag - gio, ar -
the voice of
cor - rag - gio, ar -
the voice of
morendo.
No, no, non può ra - pir-ti a me!
Tho'heav'n it-self should give a sign.
dir!
pray'r
cor-rag-gio, ar-dir!
is on the air.
rà
cease,
il ciel per te.
thy sor-rows cease.
morendo.
rà
cease,
il ciel per te.
thy sor-rows cease.
morendo.
dir!
pray'r
cor-rag-gio, ar-dir!
is on the air.
dir!
pray'r
cor-rag-gio, ar-dir!
is on the air.
morendo.

Nº 14. "Degg'io volgermi.„




Andante. (♩= 60.)
cantabile
me! Deg-g'i - o vol - - - ger - mi a Quel che de - gli af -
me! I turn to Him who a - lone can dry the
pp
ppp
flit - ti è so - lo so - ste - gno, e do - poi pe - ni - ten - ti
mourn-ers tears of sor - row, and when my days of grief are
Cello
gior-ni, può fra gli e - let - ti al mio per-du-to be - ne ri-con-giunger-miun
o-ver, mer - cy e - ter - nal may guide my weary spir - it yet to meet him a-
dì! Ter-ge-te i ra - i, e gui - da - te - mi al - l'a - ra!
gain. Weep not, I pray thee, let us haste to the al - tar. (turning to go.)
Count. (suddenly interrupting her.)
No! giam -
No, re -


Allegro assai.
Leonora.
Giu-sto ciel!
Help, oh Heav'n!
Inez.
Il Con-te!
The Count!
mai!
main!
Per te non hav-vi che l'a-ra d'i-me-
The al-tar des-tin'd for thee is that of
Chorus of Nuns.
Il Con-te!
The Count!
Il Con-te!
The Count!
Allegro assai. (♩= 84)
In-sa-no!e qui ve-ni-sti?
This sa-cri-lege thou dar-est?
Co-tan-to ar-di-a!
Oh vile pro-fane-ness!
ne-o.
Hy-men;
A far-ti
For mine I
Co-tan-to ar-di-a!
Oh vile pro-fane-ness!
Co-tan-to ar-di-a!
Oh vile pro-fane-ness!


(The Troubadour appears.)
Leonora.
Ah!
Ah!
Inez.
Ah!
Ah!
Count.
mi - - a,
claim thee,
Ah!
Ah!
Ferrando.
Ah!
Ah!
Ah!
Ah!
Followers of the Count.
Ah!
Ah!
Ah!
Ah!
8
ff
p
pp

Nº 15. "E deggio e posso crederlo?„

Andante mosso. (♩ = 76.)
Leonora. *con tutta forza di sentimento*

Voice. E deg-gio e pos-so cre-der-lo? Ti veg-go a me d'ac-
Can I be-lieve the vi-sion blest, And art thou here be-

Piano. Strings *p colla parte*

can-to! È que-sto un so-gno, un'e-sta-si, un so-vru-ma-no in-
side me! Or is't a dream of ec-sta-sy? What an-gel here did

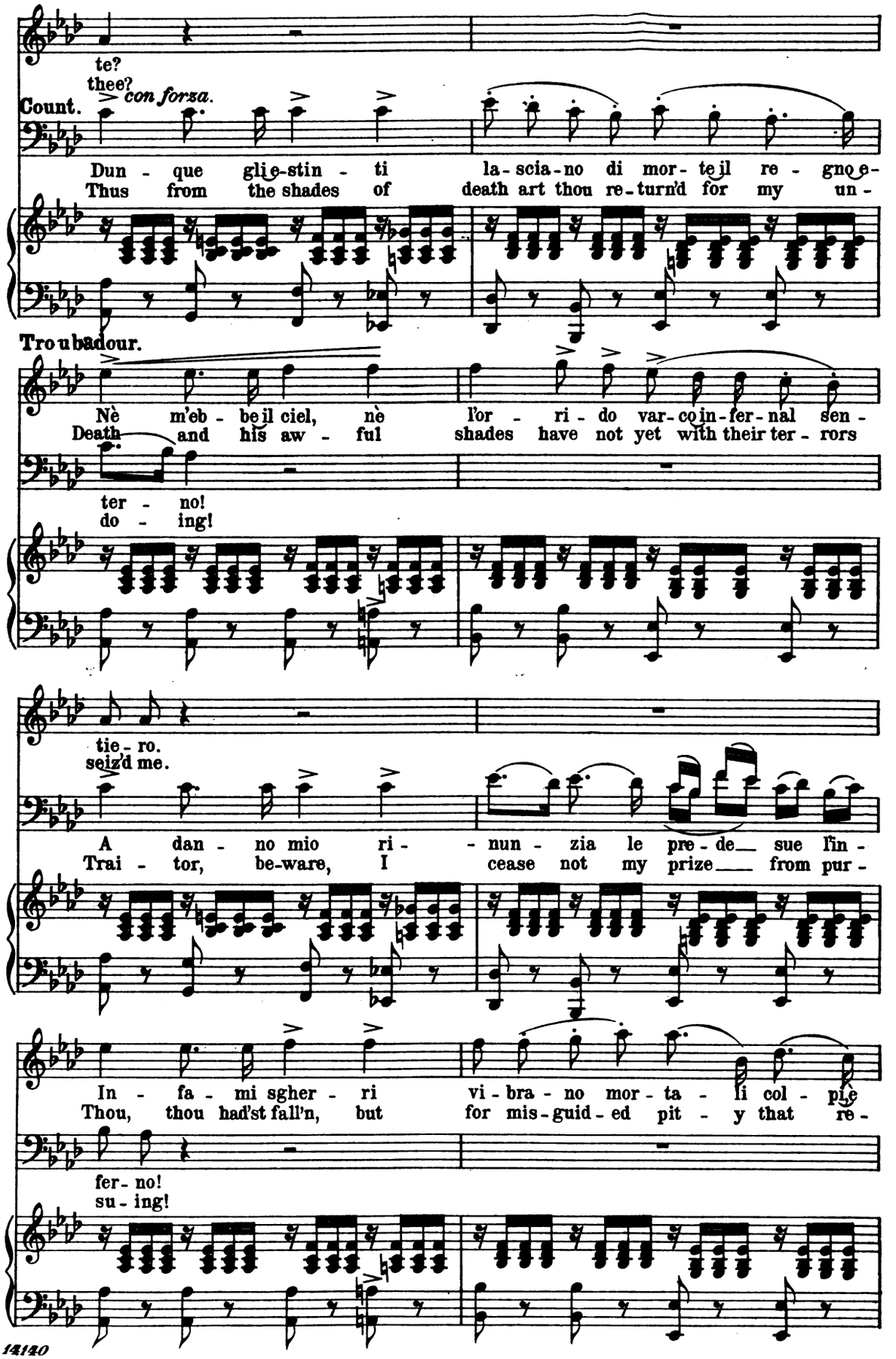
balsante *stentate* *lunga*
can-to! Non reg-ge a tan-to giu-bi-lo ra-pi-to il cor, sor-
guide thee? Such rap-ture is too great to bear, 'Tis joy and ter-ror

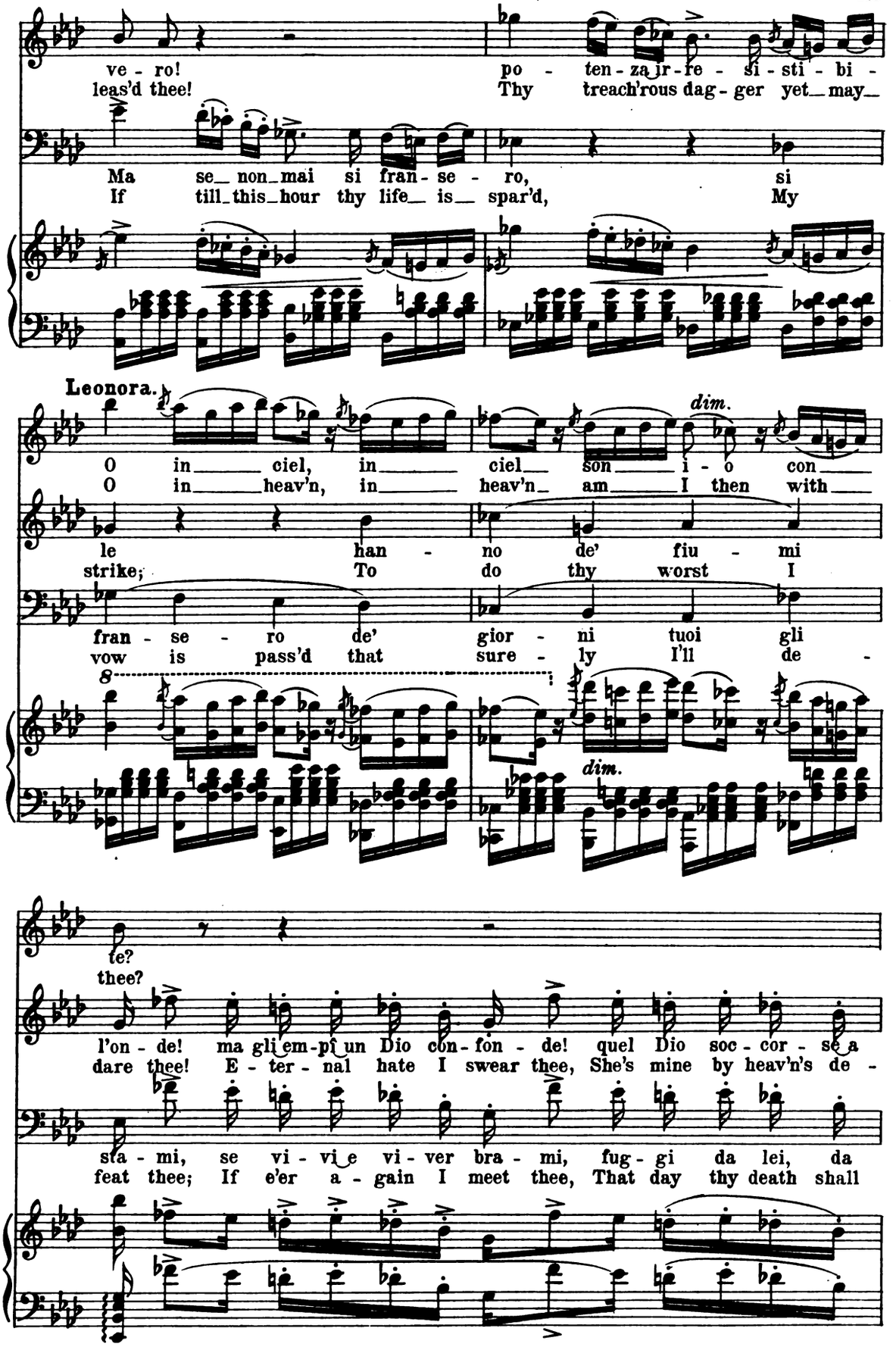
f *pausa lunga* *cresc.*
pre-so! Sei tu dal ciel di-sce-so, o in ciel son io con
blend-ed! From heav'n art thou de-scend-ed, Or am I there with

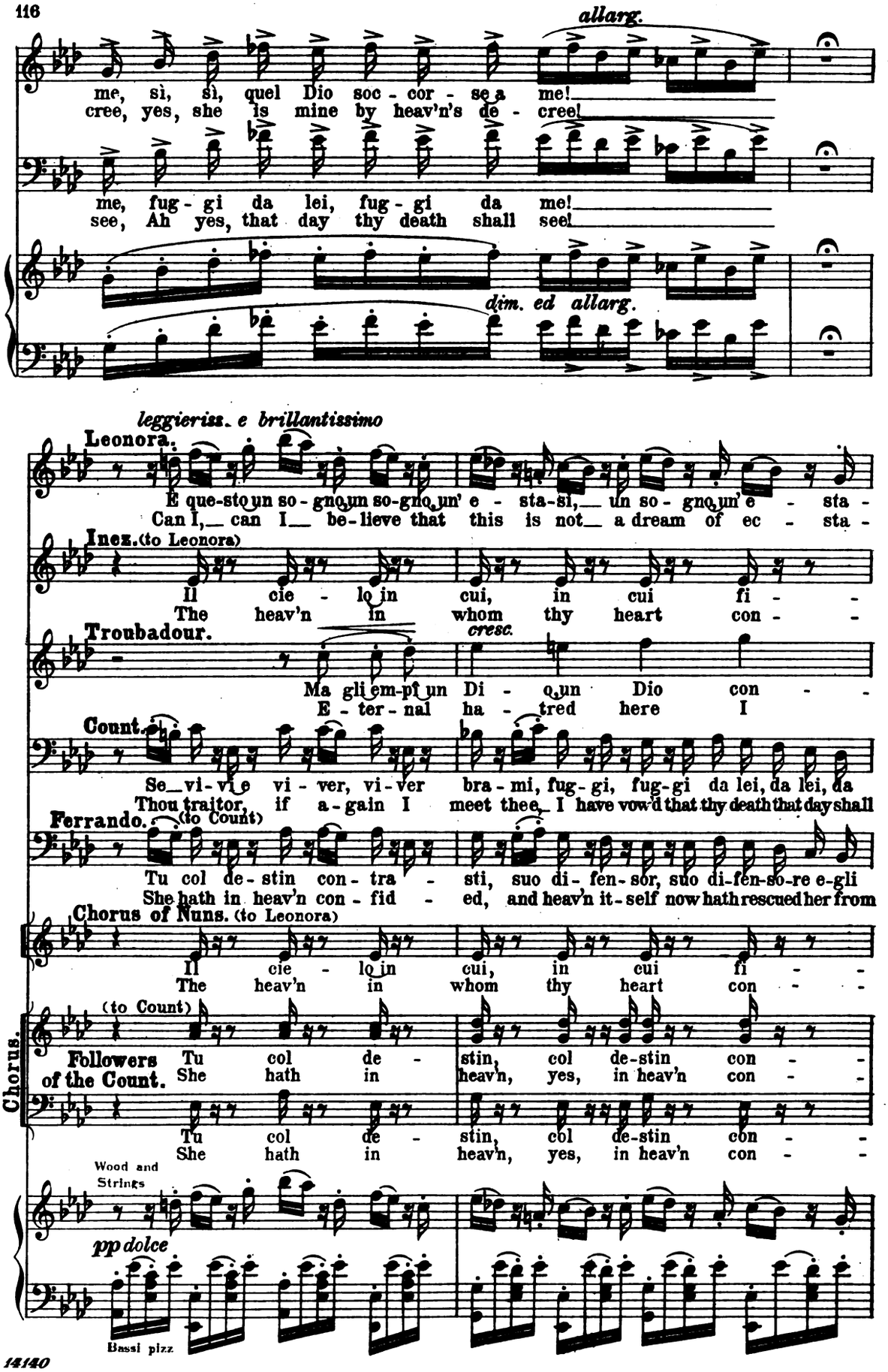
Fl. & Cl.
ppp *cresc.*

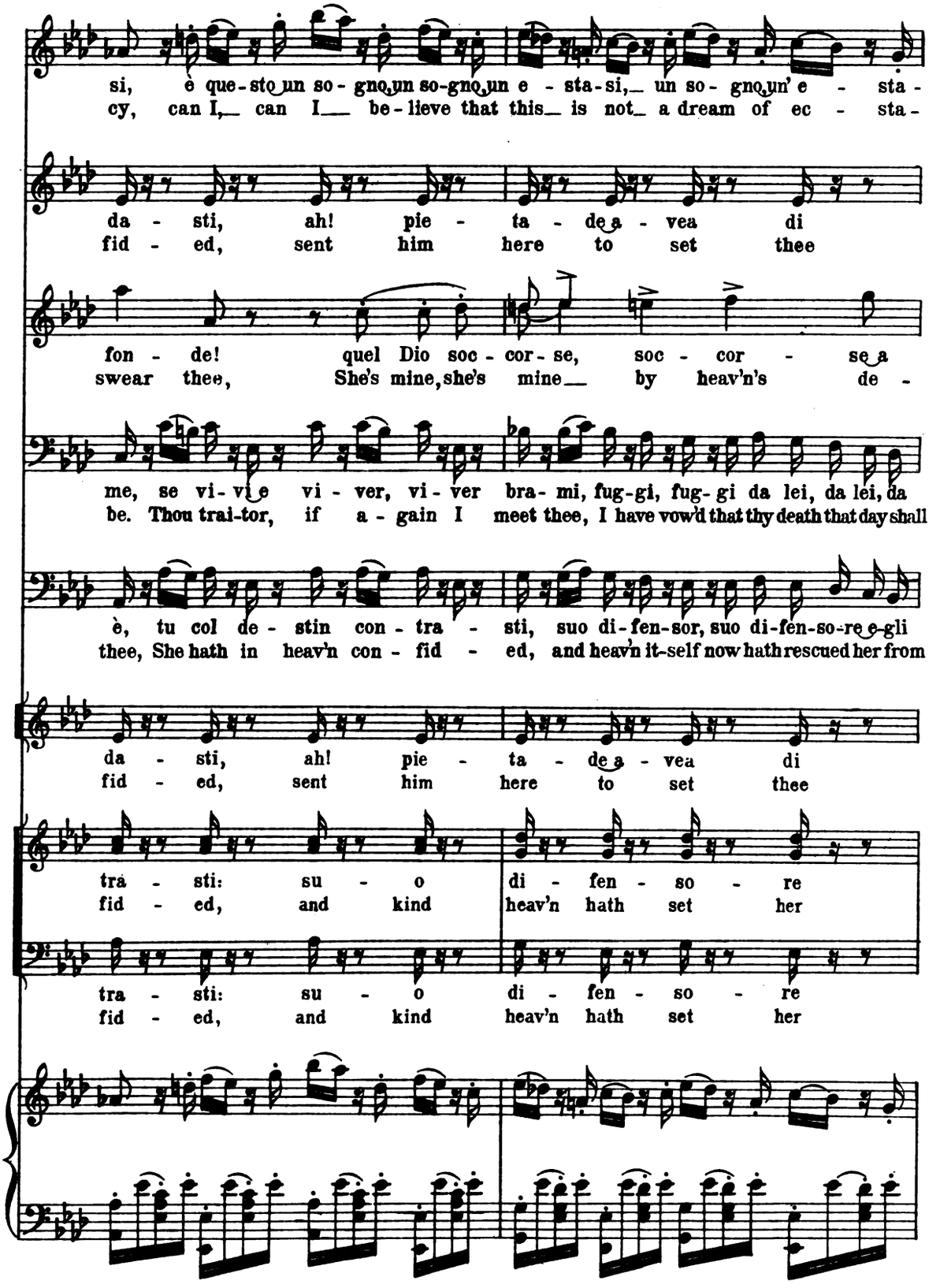
con espansione e slancio
te? sei tu dal ciel di-sce-so, o in ciel son i-o con
thee? from heav'n art thou de-scend-ed, Or am I there with

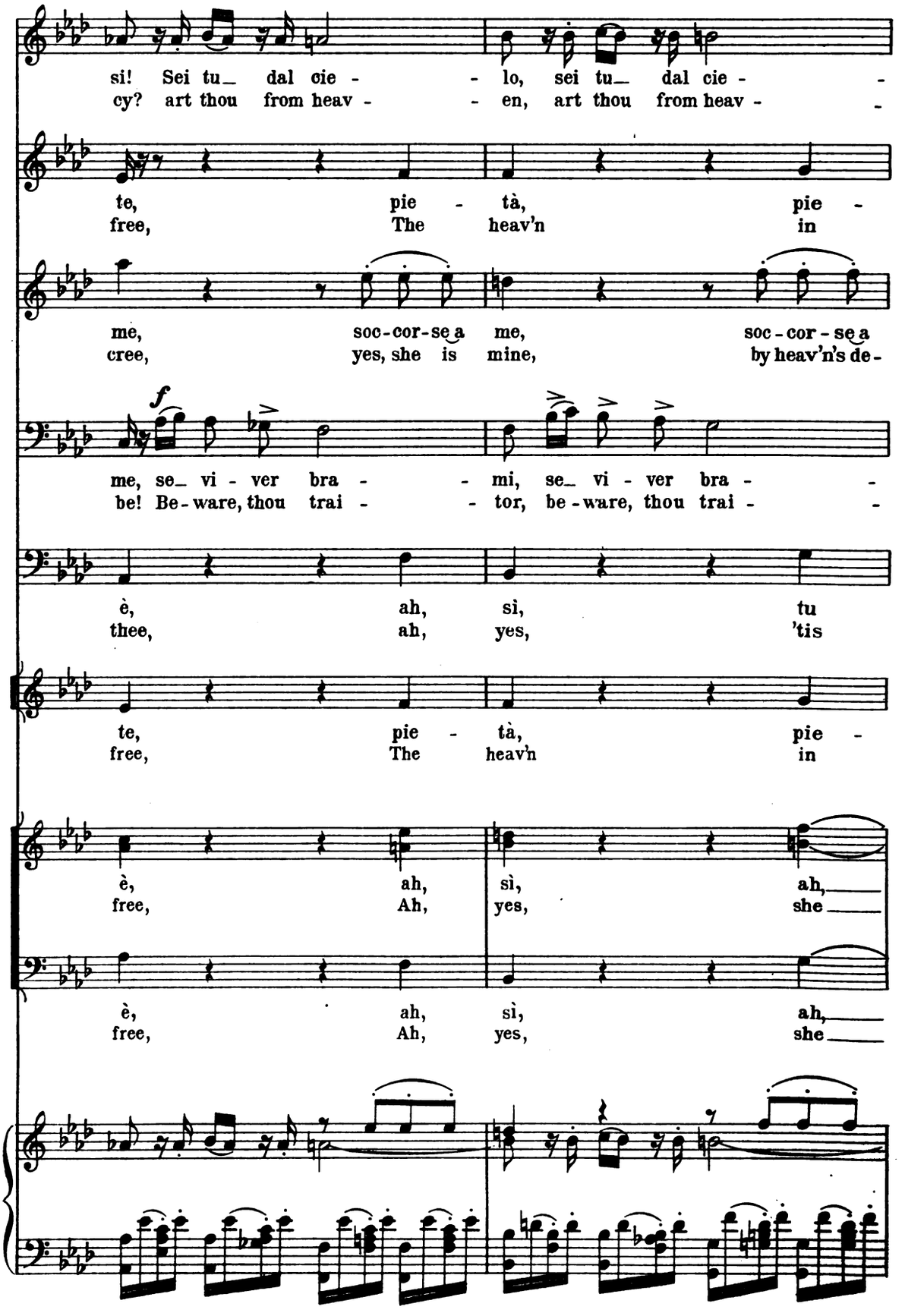
8 Vln.

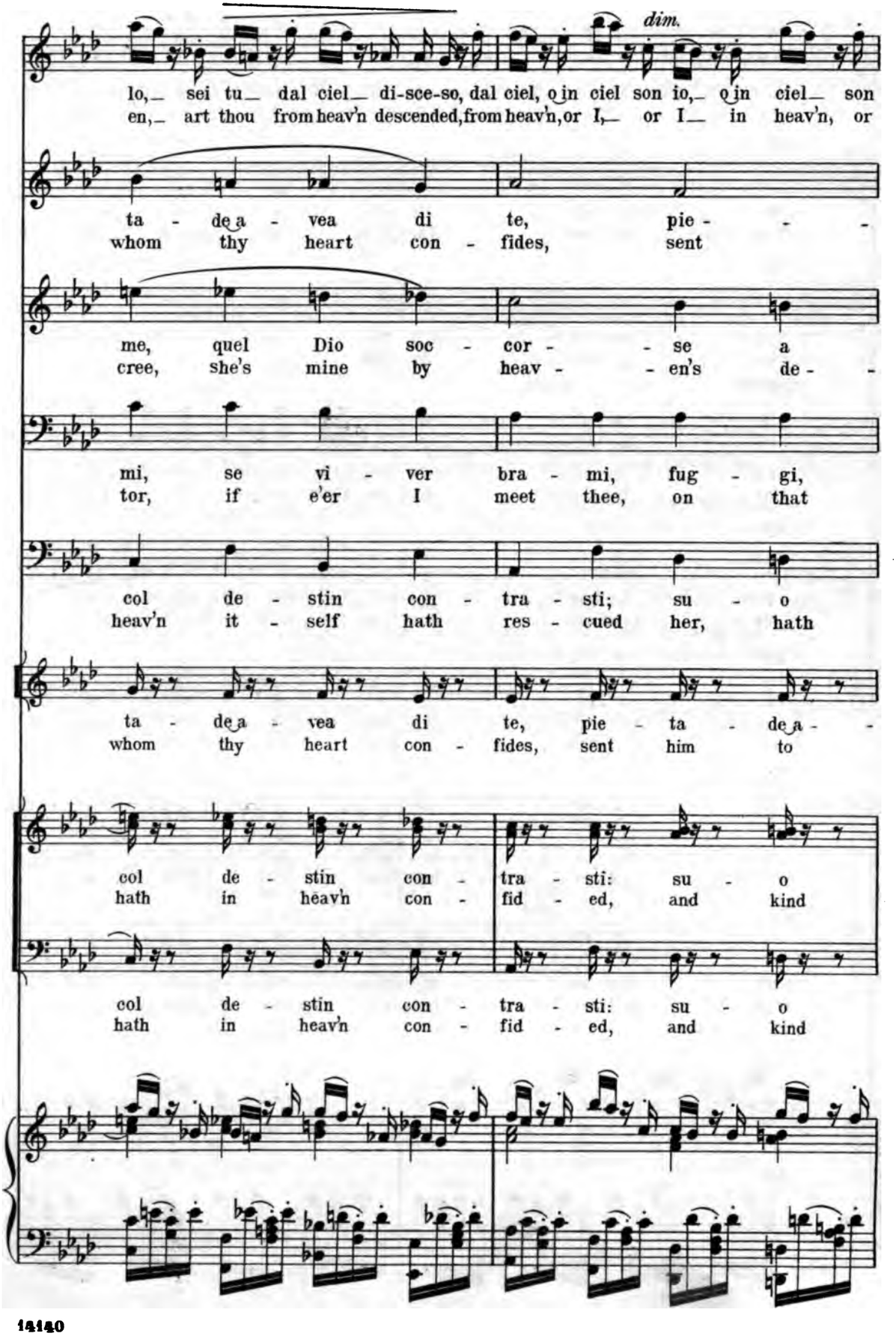

te?
thee?
con forza.
Count.
Dun - que gli-e-stin - ti la-scia-no di mor-te il re - gno e-
Thus from the shades of death art thou re-turn'd for my un-
Troubadour.
Nè m'eb - be il ciel, nè l'or - ri - do var-co in-fer-nal sen -
Death and his aw - ful shades have not yet with their ter - rors
ter - no!
do - ing!
tie - ro.
seiz'd me.
A dan - no mio ri - - nun - zia le pre - de sue l'in -
Trai - tor, be-ware, I cease not my prize from pur -
In - fa - mi sgher - ri vi - bra - no mor - ta - li col - pi e
Thou, thou had'st fall'n, but for mis-guid-ed pit - y that re -
fer - no!
su - ing!

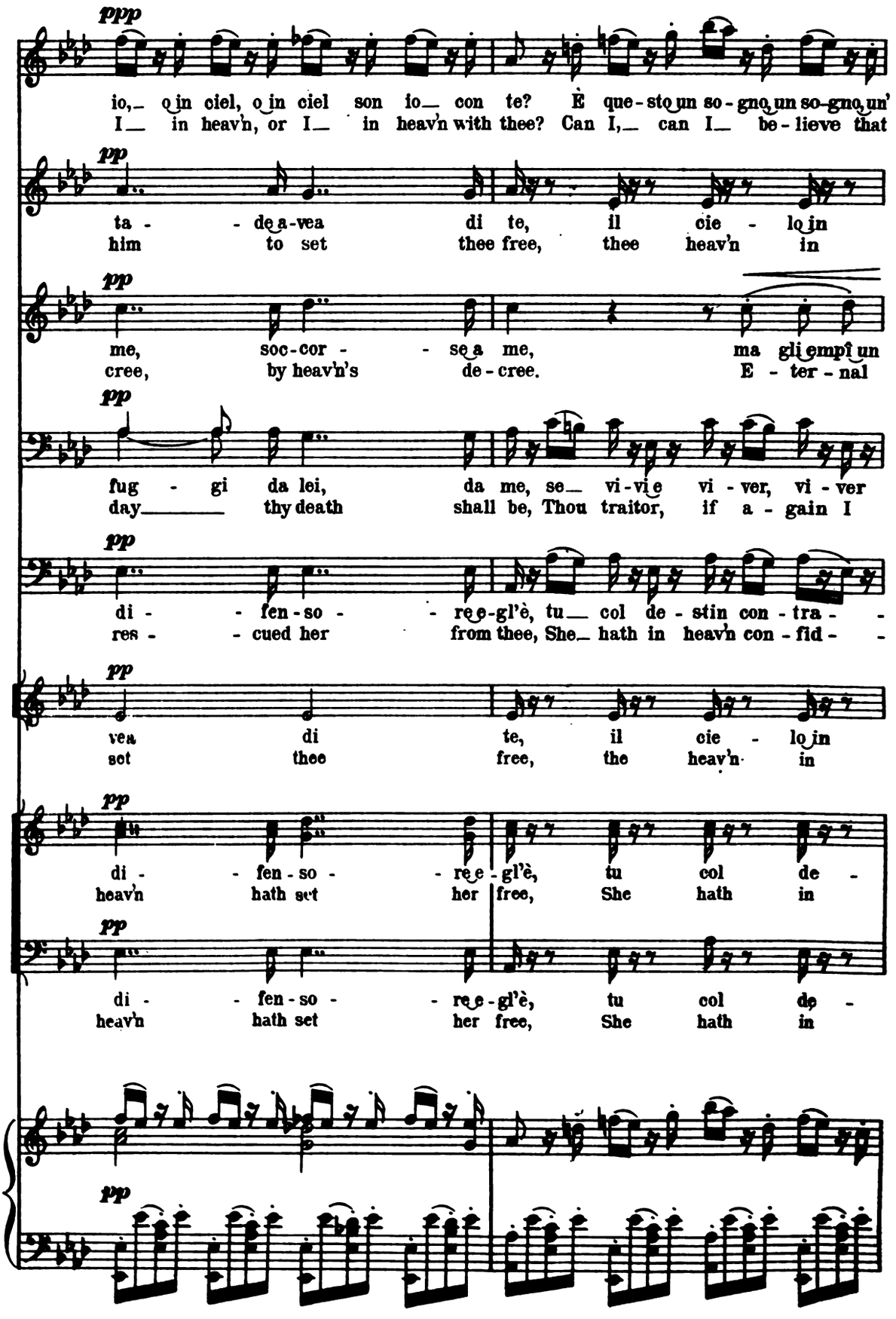

ve - ro!
leas'd thee!
po - ten - za ir - re - si - sti - bi -
Thy treach'rous dag - ger yet may
Ma se non mai si fran - se - ro, si
If till this hour thy life is spar'd, My
Leonora.
O in ciel, in ciel son i - o con
O in heav'n, in heav'n am I then with
le han - no de' fiu - mi
strike; To do thy worst I
fran - se - ro de' gior - ni tuoi gli
vow is pass'd that sure - ly I'll de -
dim.
dim.
te?
thee?
l'on - de! ma gli em-pi un Dio con - fon - de! quel Dio soc - cor - se a
dare thee! E - ter - nal hate I swear thee, She's mine by heav'n's de -
sta - mi, se vi - vi e vi - ver bra - mi, fug - gi da lei, da
feat thee; If e'er a - gain I meet thee, That day thy death shall

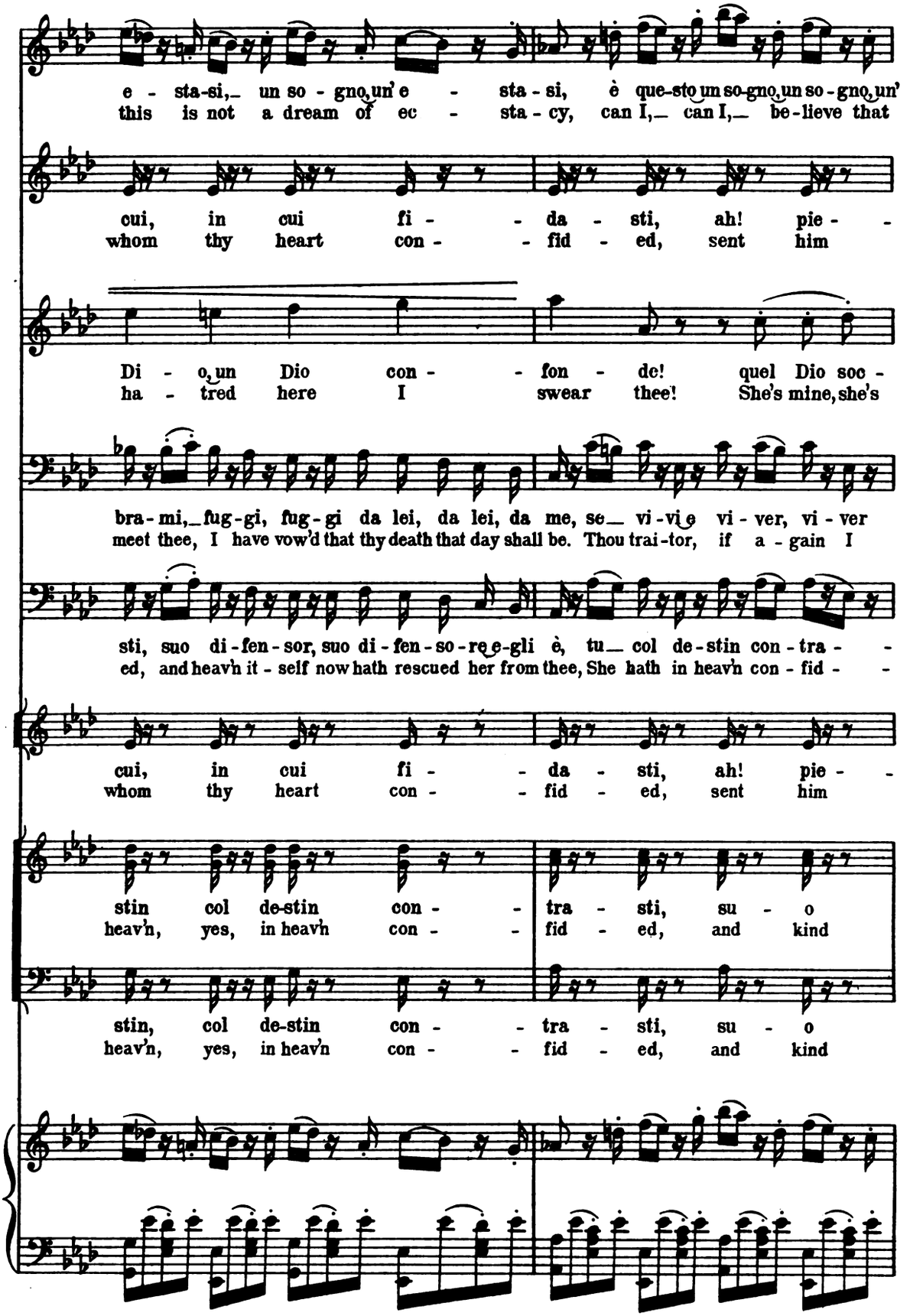

allarg.
me, sì, sì, quel Dio soc - cor - se a me!
cree, yes, she is mine by heav'n's de - cree!
me, fug - gi da lei, fug - gi da me!
see, Ah yes, that day thy death shall see!
dim. ed allarg.
leggierissimo e brillantissimo
Leonora.
E que-sto un so - gno, un so-gno, un' e - sta-si, un so - gno, un' e - sta -
Can I, can I be-lieve that this is not a dream of ec - sta -
Inez. (to Leonora)
Il cie - lo in cui, in cui fi -
The heav'n in whom thy heart con -
Troubadour.
cresc.
Ma gli em-pi un Di - o, un Dio con -
E - ter - nal ha - tred here I
Count.
Se vi-vi e vi - ver, vi-ver bra - mi, fug - gi, fug-gi da lei, da lei, da
Thou traitor, if a-gain I meet thee I have vow'd that thy death that day shall
Ferrando. (to Count)
Tu col de - stin con - tra - sti, suo di - fen - sor, suo di-fen-so-re e-gli
She hath in heav'n con - fid - ed, and heav'n it-self now hath rescued her from
Chorus of Nuns. (to Leonora)
Il cie - lo in cui, in cui fi -
The heav'n in whom thy heart con -
Chorus.
(to Count)
Followers of the Count.
Tu col de - stin, col de-stin con -
She hath in heav'n, yes, in heav'n con -
Tu col de - stin, col de-stin con -
She hath in heav'n, yes, in heav'n con -
Wood and Strings
pp dolce
Bassi pizz.

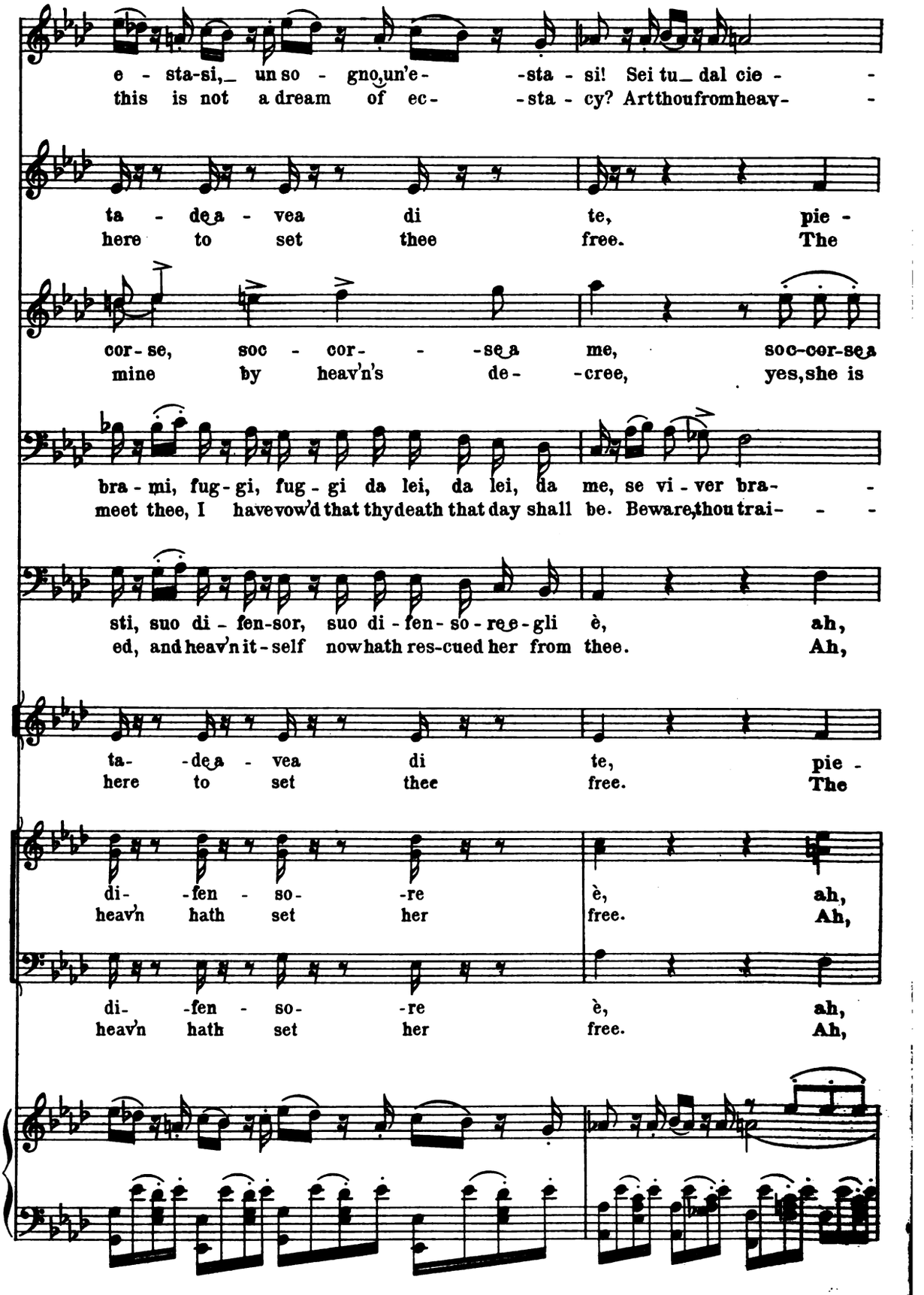

si, è que-sto un so-gno, un so-gno, un e-sta-si, un so-gno, un' e-sta-
cy, can I, can I be-lieve that this is not a dream of ec-sta-
da-sti, ah! pie-ta-de, a-vea di
fid-ed, sent him here to set thee
fon-de! quel Dio soc-cor-se, soc-cor-se, a
swear thee, She's mine, she's mine by heav'n's de-
me, se vi-vi-e vi-ver, vi-ver bra-mi, fug-gi, fug-gi da lei, da lei, da
be. Thou trai-tor, if a-gain I meet thee, I have vow'd that thy death that day shall
è, tu col de-stin con-tra-sti, suo di-fen-sor, suo di-fen-so-re, e-gli
thee, She hath in heav'n con-fid-ed, and heav'n it-self now hath rescued her from
da-sti, ah! pie-ta-de, a-vea di
fid-ed, sent him here to set thee
tra-sti: su-o di-fen-so-re
fid-ed, and kind heav'n hath set her
tra-sti: su-o di-fen-so-re
fid-ed, and kind heav'n hath set her

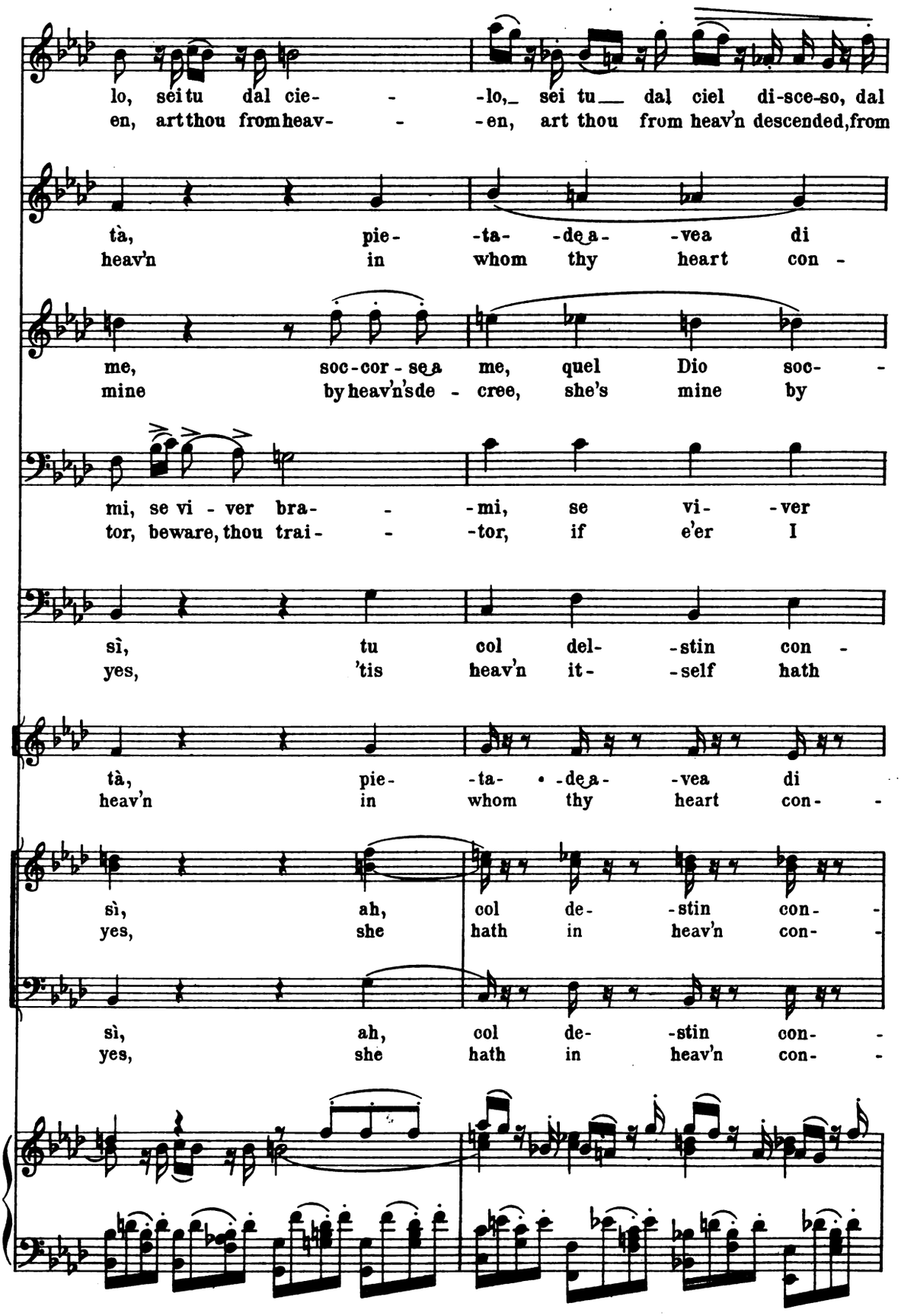

si! Sei tu_ dal cie - - lo, sei tu_ dal cie - -
cy? art thou from heav - - en, art thou from heav - -
te, pie - tà, pie -
free, The heav'n in
me, soc-cor-se a me, soc-cor-se a
cree, yes, she is mine, by heav'n's de-
f
me, se_ vi - ver bra - - mi, se_ vi - ver bra - -
be! Be-ware, thou trai - - tor, be-ware, thou trai - -
è, ah, sì, tu
thee, ah, yes, 'tis
te, pie - tà, pie -
free, The heav'n in
è, ah, sì, ah,
free, Ah, yes, she
è, ah, sì, ah,
free, Ah, yes, she

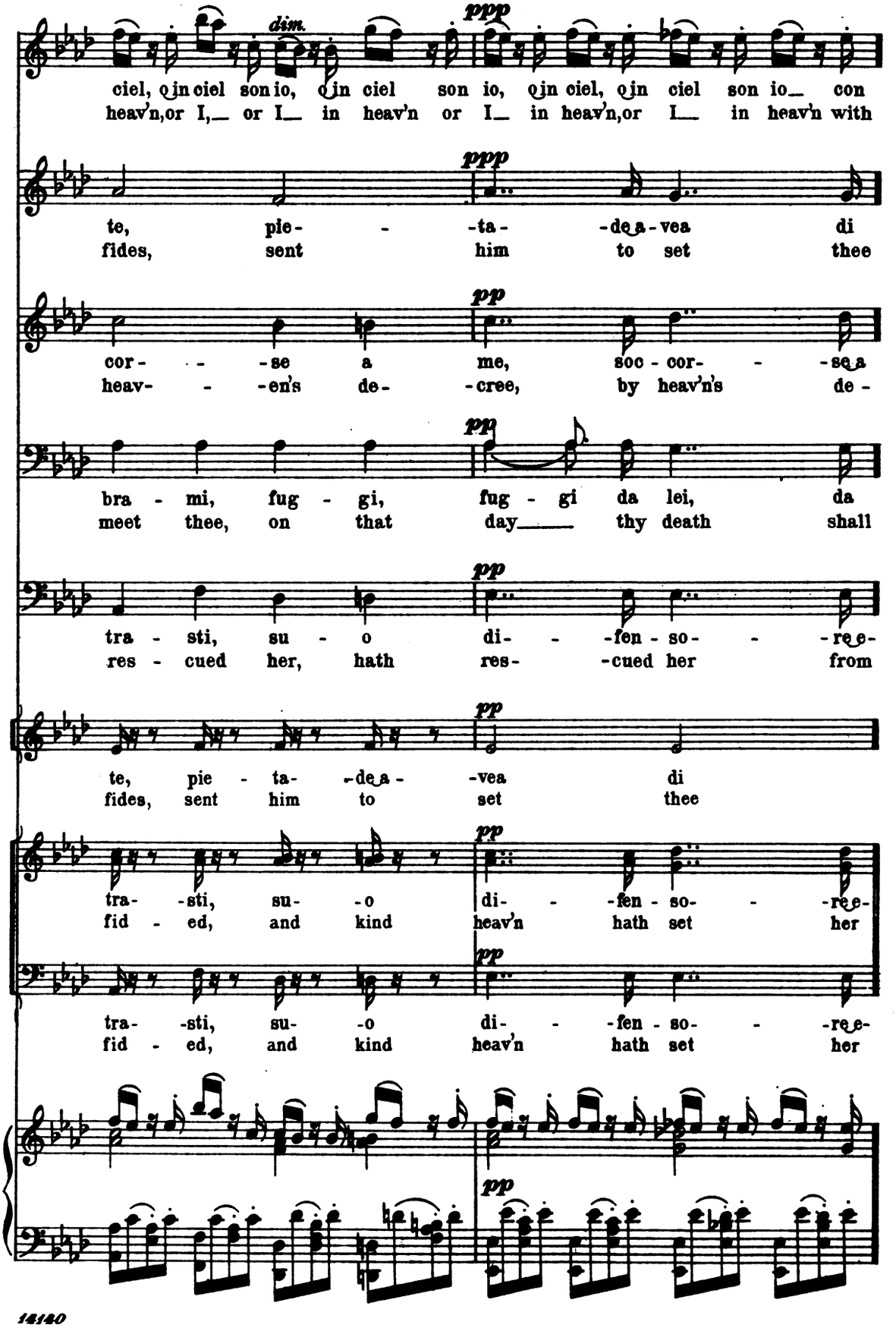

dim.
lo, sei tu dal ciel di-sce-so, dal ciel, o in ciel son io, o in ciel son
en, art thou from heav'n descended, from heav'n, or I, or I in heav'n, or
ta - de a - vea di te, pie - - -
whom thy heart con - fides, sent
me, quel Dio soc - cor - - se a
cree, she's mine by heav - - en's de - -
mi, se vi - ver bra - mi, fug - gi,
tor, if e'er I meet thee, on that
col de - stin con - tra - sti; su - o
heav'n it - self hath res - cued her, hath
ta - de a - vea di te, pie - ta - de a - -
whom thy heart con - fides, sent him to
col de - stin con - tra - sti: su - o
hath in heav'n con - fid - ed, and kind
col de - stin con - tra - sti: su - o
hath in heav'n con - fid - ed, and kind

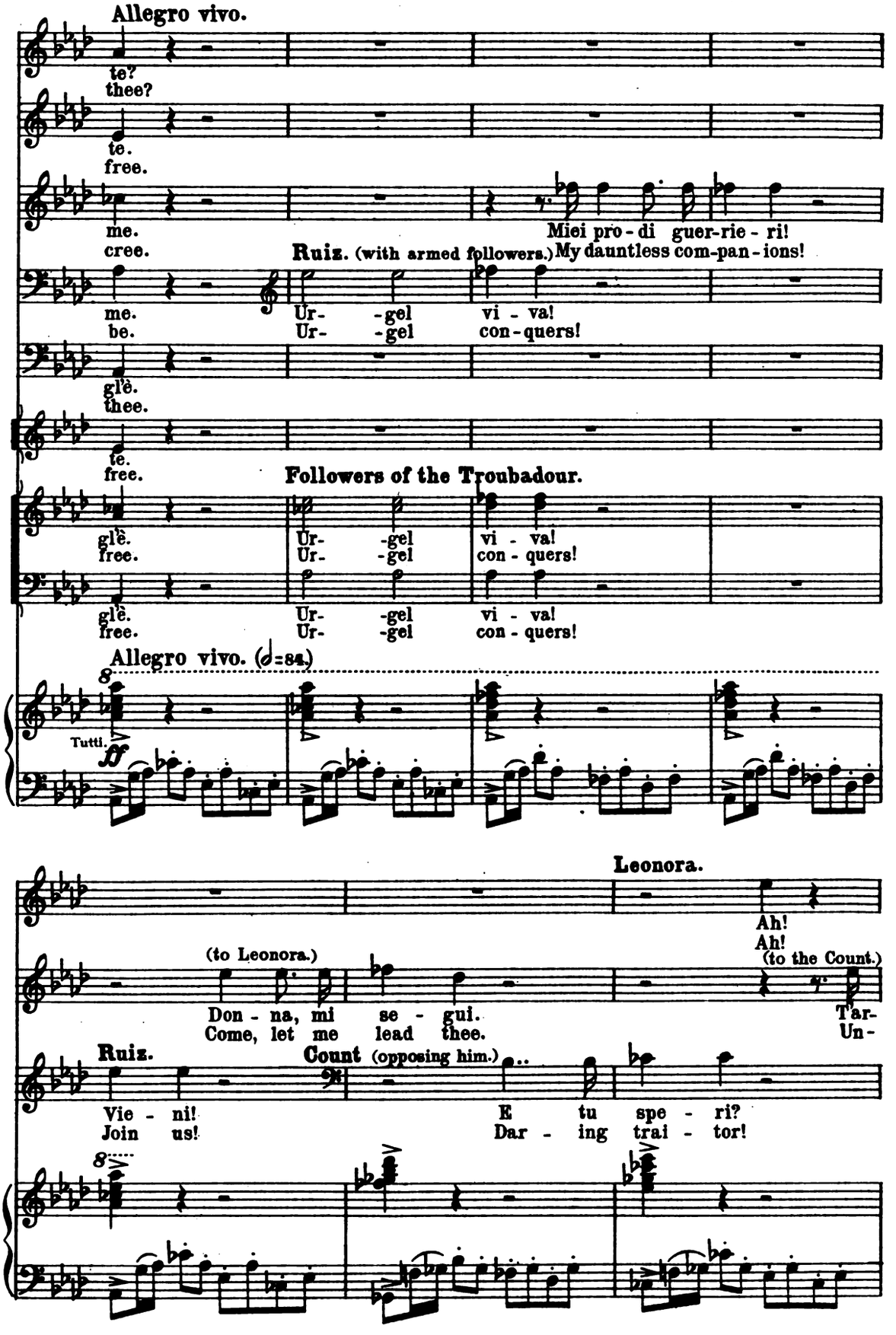

ppp
io, o in ciel, o in ciel son io con te? È que-sto un so-gno un so-gno un'
I in heav'n, or I in heav'n with thee? Can I, can I be-lieve that
pp
ta - de a-vea di te, il cie - lo in
him to set thee free, thee heav'n in
pp
me, soc-cor - se a me, ma gli empî un
cree, by heav'n's de-cree. E - ter - nal
pp
fug - gi da lei, da me, se vi-vi e vi - ver, vi - ver
day thy death shall be, Thou traitor, if a - gain I
pp
di - fen-so - re e-gl'è, tu col de-stin con-tra -
res - cued her from thee, She hath in heav'n con-fid -
pp
vea di te, il cie - lo in
set thee free, the heav'n in
pp
di - fen-so - re e-gl'è, tu col de -
heav'n hath set her free, She hath in
pp
di - fen-so - re e-gl'è, tu col de -
heav'n hath set her free, She hath in
pp


e - sta-si,_ un so - gno,un' e - sta - si, è que-sto um so-gno,un so - gno,un'
this is not a dream of ec - sta - cy, can I,_ can I,_ be-lieve that
cui, in cui fi - - da - sti, ah! pie -
whom thy heart con - - fid - ed, sent him
Di - o,un Dio con - - fon - de! quel Dio soc -
ha - tred here I swear thee! She's mine, she's
bra - mi,_fug-gi, fug-gi da lei, da lei, da me, se_ vi-vi,e vi - ver, vi - ver
meet thee, I have vow'd that thy death that day shall be. Thou trai-tor, if a - gain I
sti, suo di-fen-sor, suo di-fen-so-re,e-gli è, tu_ col de-stin con-tra - -
ed, and heav'n it - self now hath rescued her from thee, She hath in heav'n con - fid - -
cui, in cui fi - - da - sti, ah! pie -
whom thy heart con - - fid - ed, sent him
stin col de-stin con - - tra - sti, su - o
heav'n, yes, in heav'n con - - fid - ed, and kind
stin, col de-stin con - - tra - sti, su - o
heav'n, yes, in heav'n con - - fid - ed, and kind


e - sta-si,_ un so - gno,un'e- -sta - si! Sei tu_ dal cie - -
this is not a dream of ec- -sta - cy? Artthoufromheav- -
ta - de_a - vea di te, pie -
here to set thee free. The
cor-se, soc - cor- - -se_a me, soc-cor-se_a
mine by heav'n's de- -cree, yes,she is
bra - mi, fug - gi, fug - gi da lei, da lei, da me, se vi - ver bra- -
meet thee, I havevow'd that thydeath that day shall be. Beware,thou trai- - -
sti, suo di - fen-sor, suo di - fen - so - re_e - gli è, ah,
ed, and heav'n it - self nowhath res-cued her from thee. Ah,
ta- -de_a - vea di te, pie -
here to set thee free. The
di- -fen - so- -re è, ah,
heav'n hath set her free. Ah,
di- -fen - so- -re è, ah,
heav'n hath set her free. Ah,


lo, sei tu dal cie- -lo, sei tu dal ciel di-sce-so, dal
en, art thou from heav- -en, art thou from heav'n descended, from
tà, pie- -ta- -de a- -vea di
heav'n in whom thy heart con -
me, soc-cor-se a me, quel Dio soc- -
mine by heav'n's de- cree, she's mine by
mi, se vi - ver bra- -mi, se vi- -ver
tor, beware, thou trai- -tor, if e'er I
sì, tu col del- -stin con -
yes, 'tis heav'n it- -self hath
tà, pie- -ta- • -de a- -vea di
heav'n in whom thy heart con- -
sì, ah, col de- -stin con- -
yes, she hath in heav'n con- -
sì, ah, col de- -stin con- -
yes, she hath in heav'n con- -


dim.
ppp
ciel, ǫjn ciel son io, ǫjn ciel son io, ǫjn ciel, ǫjn ciel son io con
heav'n,or I, or I in heav'n or I in heav'n,or I in heav'n with
ppp
te, pie - -ta- -de a - vea di
fides, sent him to set thee
pp
cor- - -se a me, soc - cor- - -se a
heav- - -en's de- -cree, by heav'n's de -
pp
bra - mi, fug - gi, fug - gi da lei, da
meet thee, on that day thy death shall
pp
tra - sti, su - o di- -fen - so- - -re e-
res - cued her, hath res- -cued her from
pp
te, pie - ta- -de a - -vea di
fides, sent him to set thee
pp
tra- -sti, su- -o di- -fen - so- - -re e-
fid - ed, and kind heav'n hath set her
pp
tra- -sti, su- -o di- -fen - so- - -re e-
fid - ed, and kind heav'n hath set her
pp


Allegro vivo.
te?
thee?
te.
free.
me.
cree.
Miei pro - di guer-rie - ri!
Ruiz. (with armed followers.) My dauntless com-pan-ions!
me.
be.
Ur- -gel vi - va!
Ur- -gel con-quers!
gl'è.
thee.
te.
free.
Followers of the Troubadour.
gl'è.
free.
Ur- -gel vi - va!
Ur- -gel con - quers!
gl'è.
free.
Ur- -gel vi - va!
Ur- -gel con - quers!
Allegro vivo. (𝅗𝅥=84.)
Tutti.
ff
Leonora.
Ah!
Ah!
(to Leonora.)
(to the Count.)
Don - na, mi se - gui.
Come, let me lead thee.
Tar-
Un-
Ruiz.
Count (opposing him.)
Vie - ni!
Join us!
E tu spe - ri?
Dar - ing trai - tor!

Troubadour.

re - sta!
hand her!

Ruiz.

(Ruiz and the Troubadour's followers surround and disarm the Count.)

Count.

(draws his sword.)

Va - neg - gia!
He's rav - ing!

In - vo - lar - mi co - stei! No!
She shall come but with me! Go!

Ferrando.

Che ten - ti, si -
Thou art o - ver -

Va - neg - gia!
He's rav - ing!

Followers of the Troubadour.

Va - neg - gia!
He's rav - ing!

Followers of the Count.

Che ten - ti, si -
Thou art o - ver -

Che ten - ti, si -
Thou art o - ver -

Count. (with furious gestures and accents.)

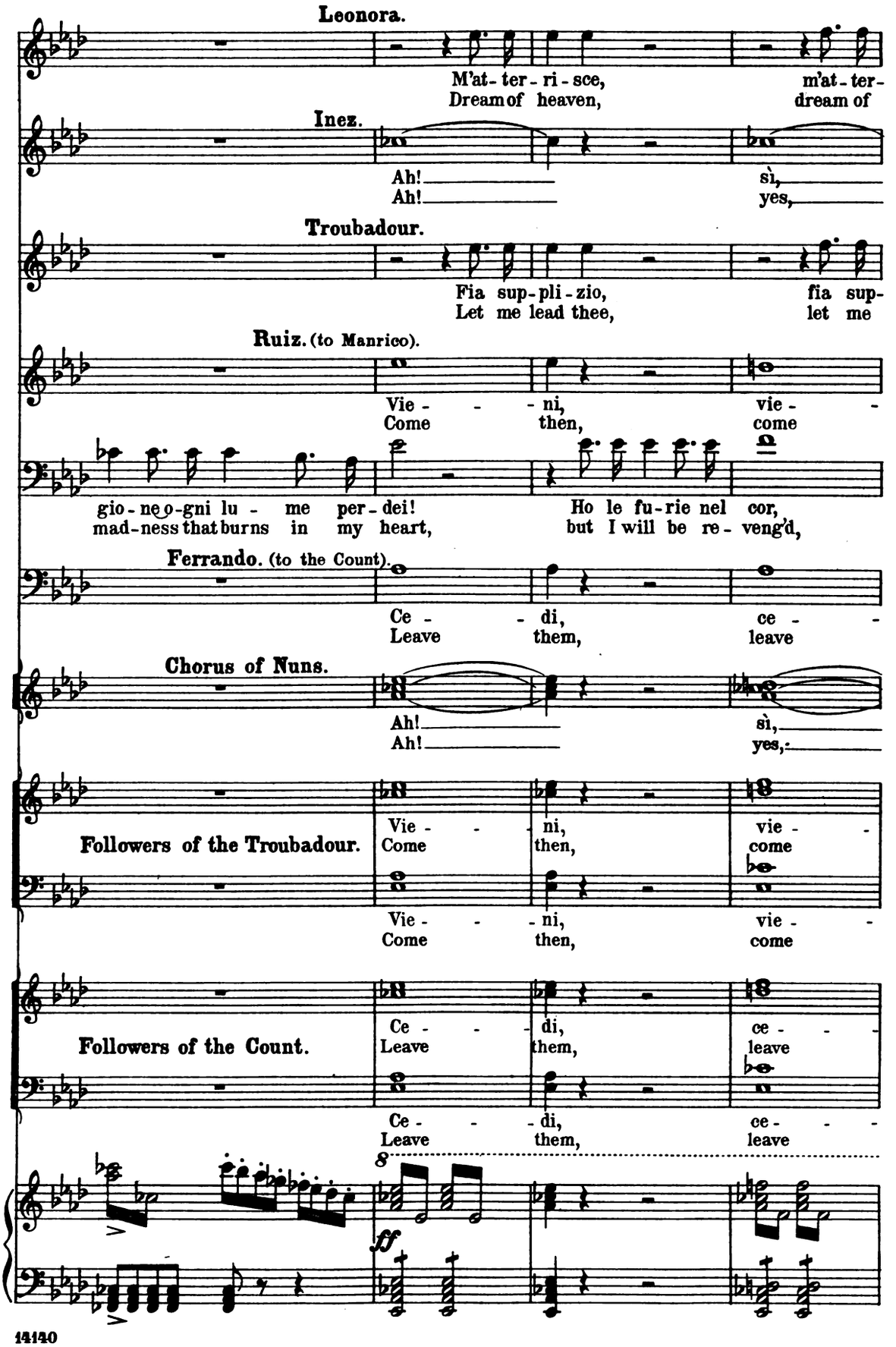
Di ra -
Ha! 'tis.

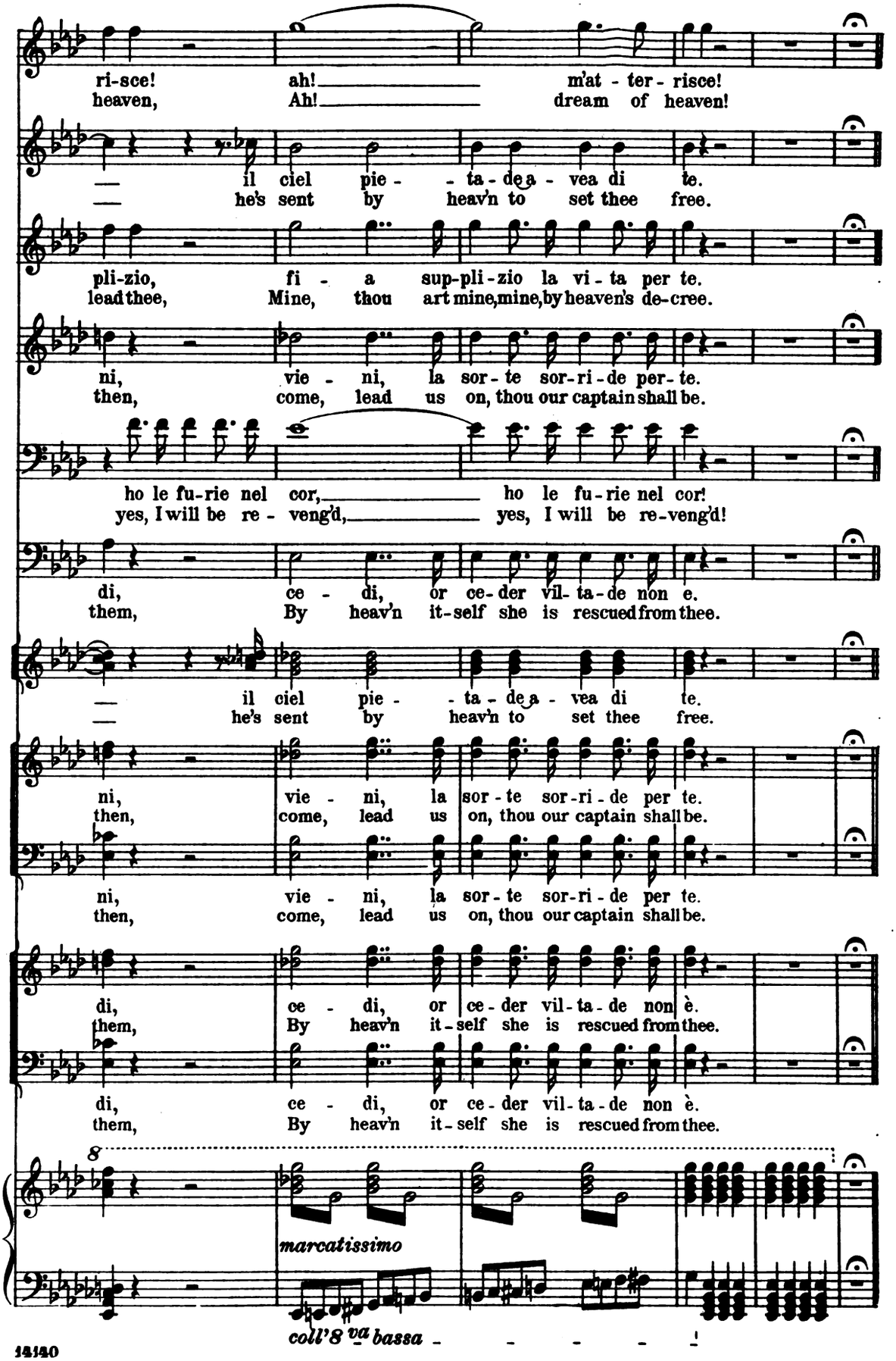
gnor?
pow'r'd!

gnor?
pow'r'd!

gnor?
pow'r'd!

ff


Leonora.
M'at-ter-ri-sce, m'at-ter-
Dream of heaven, dream of
Inez.
Ah! sì,
Ah! yes,
Troubadour.
Fia sup-pli-zio, fia sup-
Let me lead thee, let me
Ruiz. (to Manrico).
Vie - - - ni, vie - -
Come then, come
gio-ne-gni lu - me per-dei! Ho le fu-rie nel cor,
mad-ness that burns in my heart, but I will be re-veng'd,
Ferrando. (to the Count).
Ce - - di, ce - -
Leave them, leave
Chorus of Nuns.
Ah! sì,
Ah! yes,
Followers of the Troubadour.
Vie - - - ni, vie - -
Come then, come
Vie - - - ni, vie - -
Come then, come
Followers of the Count.
Ce - - - di, ce - - -
Leave them, leave
Ce - - - di, ce - - -
Leave them, leave
8
ff


ri-sce! ah! m'at - ter - risce!
heaven, Ah! dream of heaven!
— il ciel pie - - ta - de a - vea di te.
— he's sent by heav'n to set thee free.
pli-zio, fi - a sup-pli-zio la vi - ta per te.
lead thee, Mine, thou art mine, mine, by heaven's de-cree.
ni, vie - ni, la sor - te sor-ri - de per - te.
then, come, lead us on, thou our captain shall be.
ho le fu-rie nel cor, ho le fu - rie nel cor!
yes, I will be re - veng'd, yes, I will be re-veng'd!
di, ce - di, or ce-der vil- ta-de non e.
them, By heav'n it-self she is rescued from thee.
— il ciel pie - - ta - de a - vea di te.
— he's sent by heav'n to set thee free.
ni, vie - ni, la sor - te sor-ri - de per te.
then, come, lead us on, thou our captain shall be.
ni, vie - ni, la sor - te sor-ri - de per te.
then, come, lead us on, thou our captain shall be.
di, ce - di, or ce - der vil - ta - de non è.
them, By heav'n it - self she is rescued from thee.
di, ce - di, or ce - der vil - ta - de non è.
them, By heav'n it - self she is rescued from thee.
8
marcatissimo
coll'8va bassa

Tempo I. **Leonora.**

Sei tu dal ciel di - sce - so, o in ciel son io con te! sei tu dal ciel di
Art thou from heav'n de - scend - ed, or am I there with thee? art thou from heav'n de -

pp

Allegro.

sce - - so, o in ciel son io con te, con te, in ciel con
scend - ed, or am I there with thee? am I in heav'n with

ff

Pie - - ta - - de a - vea di
Ah, yes, to set thee

Vie - - ni, ah vie - ni,
Yes, mine by heav'n's de -

Vie - - ni, ah vie - ni,
Our cap - - tain thou shalt

Ho le fu - rie nel
Yes, I will be re -

Ce - - di, ah, ce - di,
By heav'n res-cued from

Pie - - ta - - de a - vea di
Ah, yes, to set thee

Vie - - ni, ah vie - ni,
Our cap - - tain thou shalt

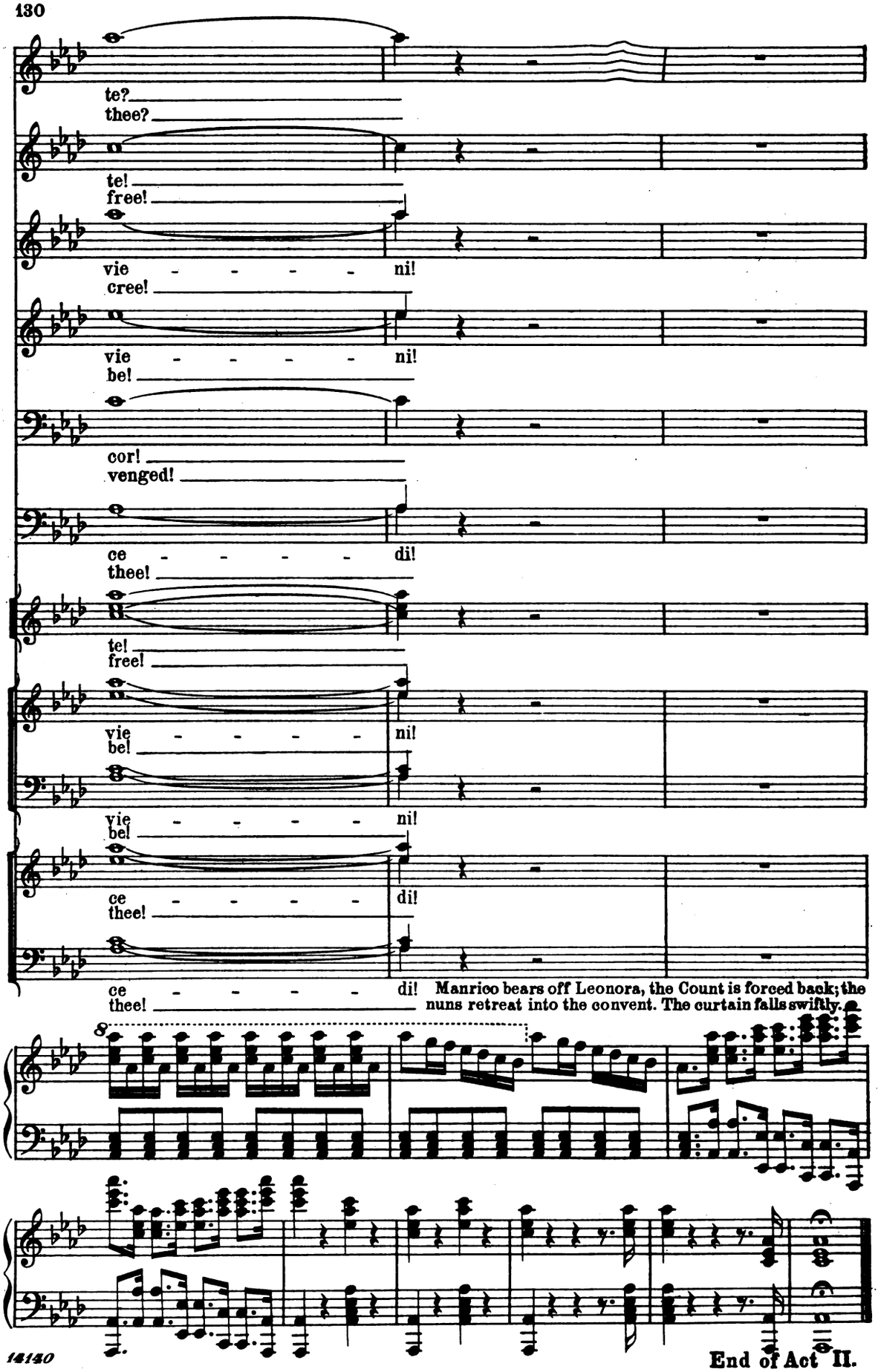
Vie - - ni, ah vie - ni,
Our cap - - tain thou shalt

Ce - - di, ah ce - di,
By heav'n res - cued from

Ce - - di, ah ce - di,
By heav'n res - cued from

8

ff Allegro.

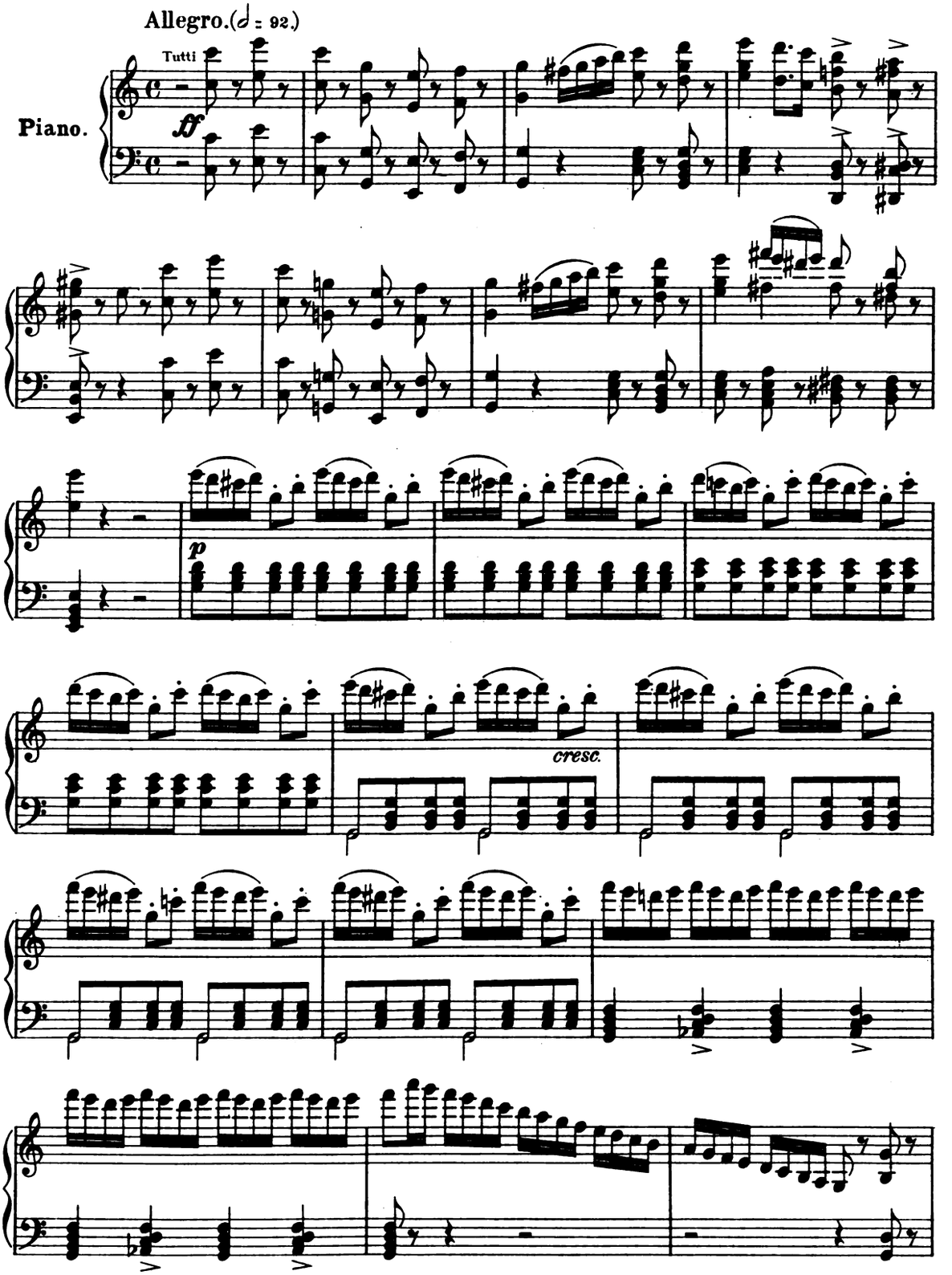

te?
thee?
te!
free!
vie - - - - - ni!
cree!
vie - - - - - ni!
be!
cor!
venged!
ce - - - - - di!
thee!
te!
free!
vie - - - - - ni!
be!
vie - - - - - ni!
be!
ce - - - - - di!
thee!
ce - - - - - di!
thee!
Manrico bears off Leonora, the Count is forced back; the nuns retreat into the convent. The curtain falls swiftly.
8
14140
End of Act II.

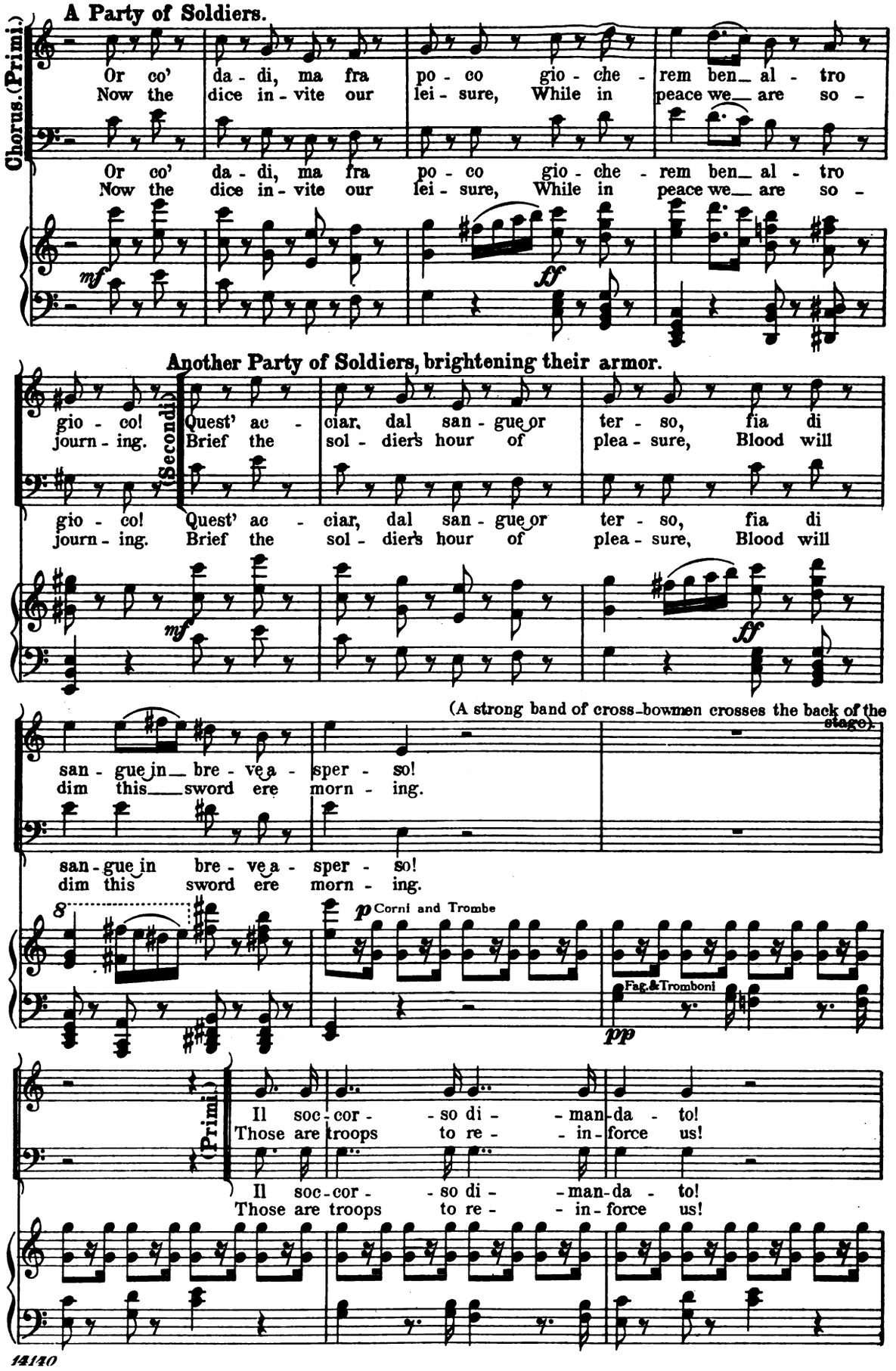
Act III. (The Gipsy's Son.)

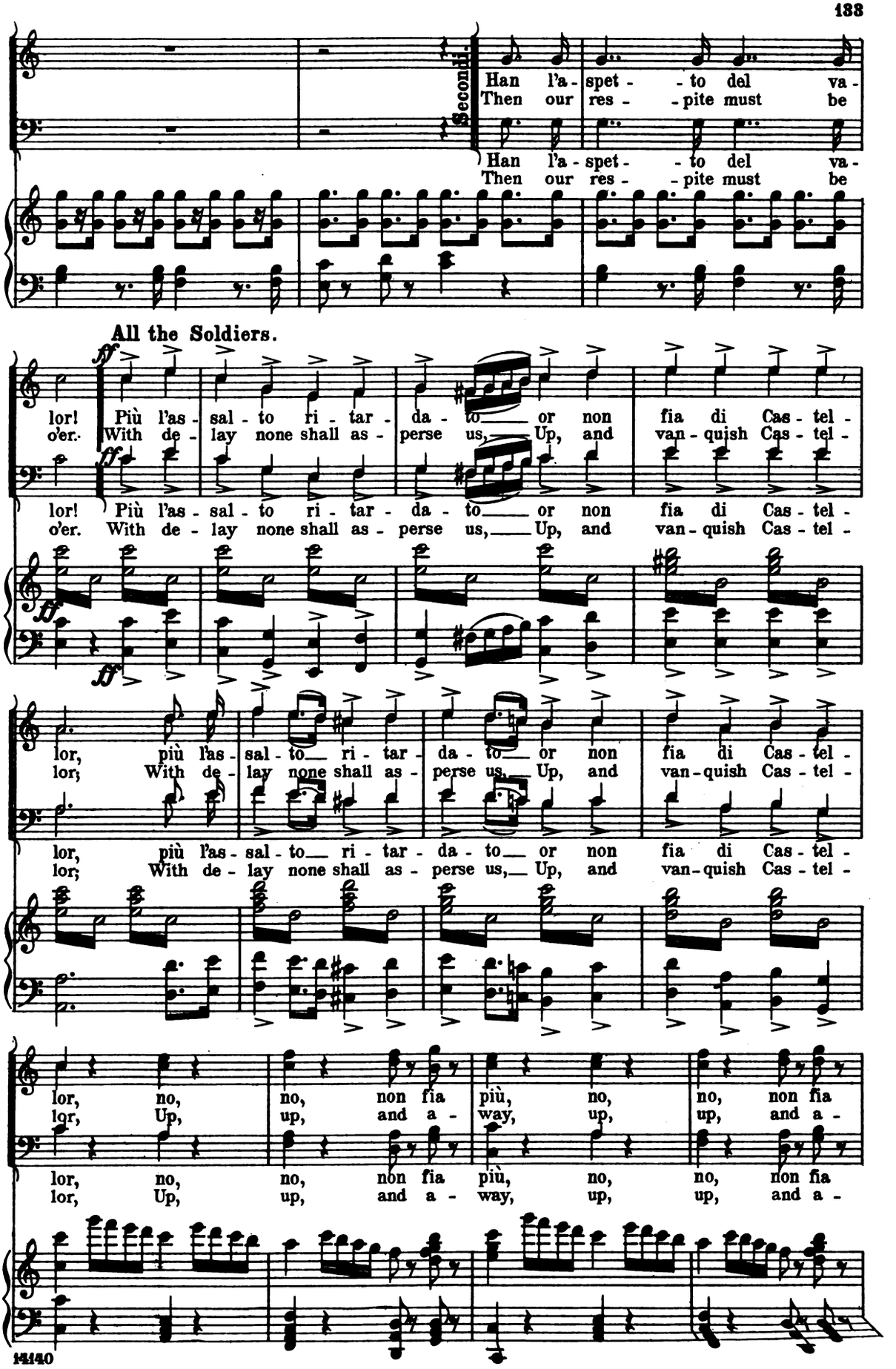
Nº 16. "Or co' dadi, ma fra poco.„

Chorus of Soldiers.

Scene. — The Camp. At the right the Count's tent, with a banner floating at the top, in token of command. In the distance the towers of Castellor.




A Party of Soldiers.
Chorus. (Primi.)
Or co' da - di, ma fra po - co gio - che - rem ben_ al - tro
Now the dice in - vite our lei - sure, While in peace we_ are so -
Or co' da - di, ma fra po - co gio - che - rem ben_ al - tro
Now the dice in - vite our lei - sure, While in peace we_ are so -
mf
ff
Another Party of Soldiers, brightening their armor.
(Secondi.)
gio - co! Quest' ac - ciar, dal san - gue or ter - so, fia di
journ - ing. Brief the sol - dier's hour of plea - sure, Blood will
gio - co! Quest' ac - ciar, dal san - gue or ter - so, fia di
journ - ing. Brief the sol - dier's hour of plea - sure, Blood will
mf
ff
(A strong band of cross-bowmen crosses the back of the stage).
san - gue in_ bre - ve a - sper - so!
dim this_ sword ere morn - ing.
san - gue in bre - ve a - sper - so!
dim this sword ere morn - ing.
8
p Corni and Trombe
Fag. & Tromboni
pp
(Primi.)
Il soc - cor - so di - man - da - to!
Those are troops to re - in - force us!
Il soc - cor - so di - man - da - to!
Those are troops to re - in - force us!


Second.
Han l'a - spet - - to del va -
Then our res - - pite must be
Han l'a - spet - - to del va -
Then our res - - pite must be
All the Soldiers.
ff
lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -
lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -
lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
lor; With de - lay none shall as - perse us, Up, and van - quish Cas - tel -
lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -
lor; With de - lay none shall as - perse us, Up, and van - quish Cas - tel -
lor, no, no, non fia più, no, no, non fia
lor, Up, up, and a - way, up, up, and a -
lor, no, no, non fia più, no, no, non fia
lor, Up, up, and a - way, up, up, and a -

Ferrando.

Si, pro - di a - mi - ci; al dì no - vel - lo, è men - te del ca - pi -
Yes, brave com - pa - nions, the Count commands us, with - out a - ny more de -

più.
way!

più.
way!

tan la rôcca in-ves - tir d'o - gni par-te. Co - là pin-gue bot - ti - no cer-tez-za è rin-ve -
lay, to storm Castel - lor, and to take it. Our soldiers will find boo-ty ex-ceed-ing all their

Ob. Cor. & Fag.

nir, più che spe - ran-za. Si vin - ca; è no - stro.
hopes: Then go, and con-quer, be for - tune your guer - don.

Brass.

All the Soldiers.

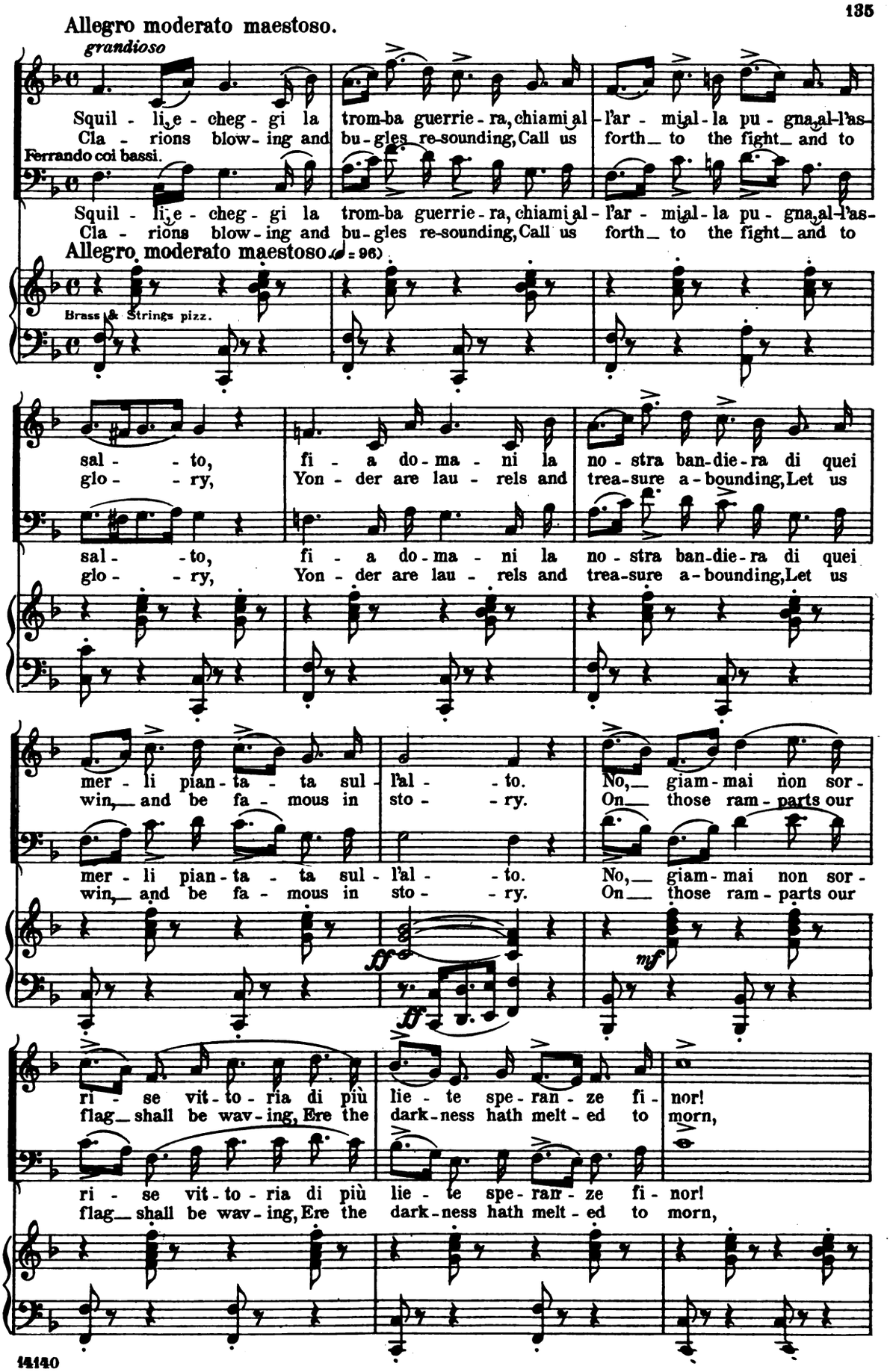
Moderato.

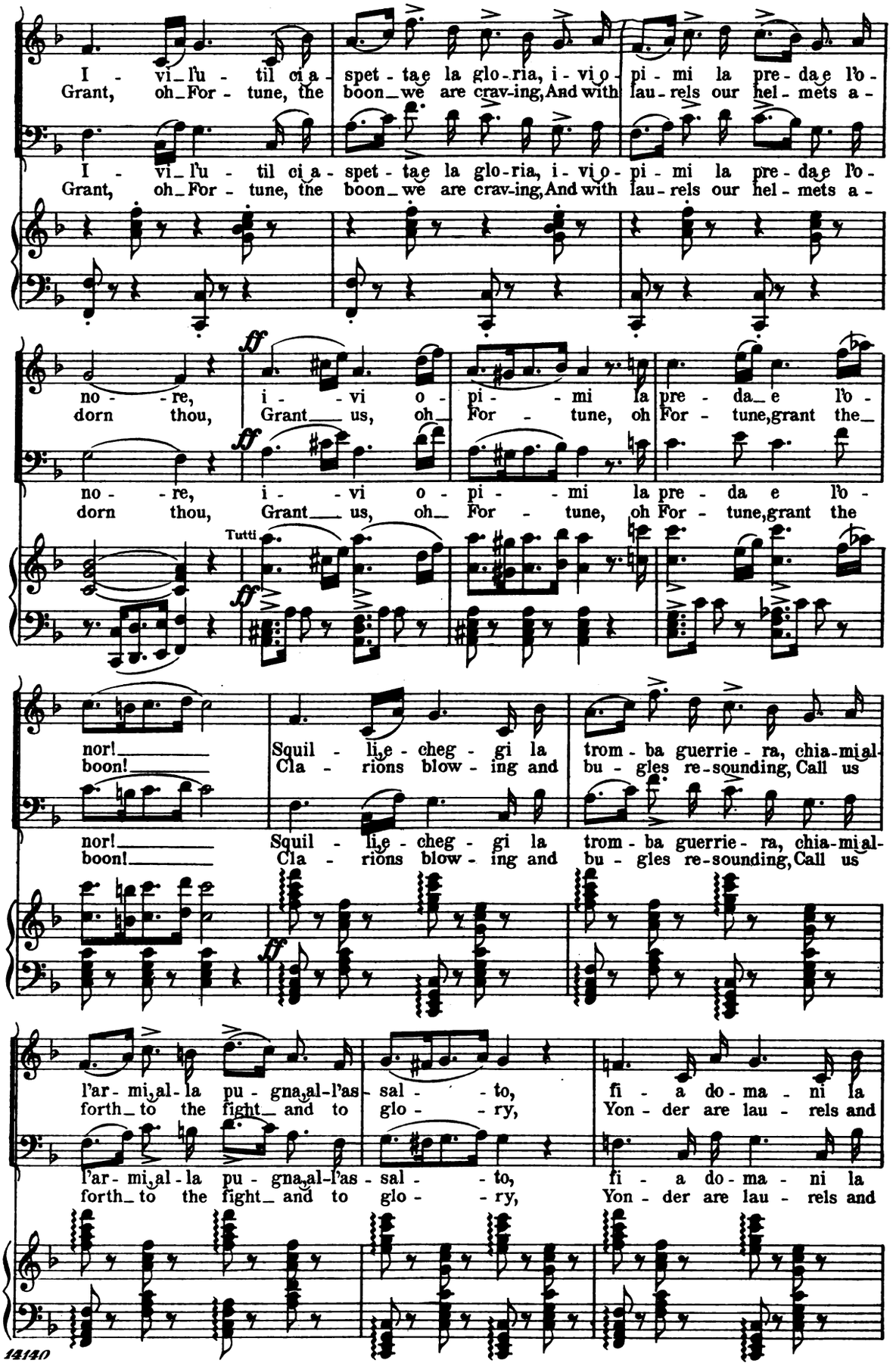
Tu c'in-vi - ti a dan - za!
Lead us on to con - quer!

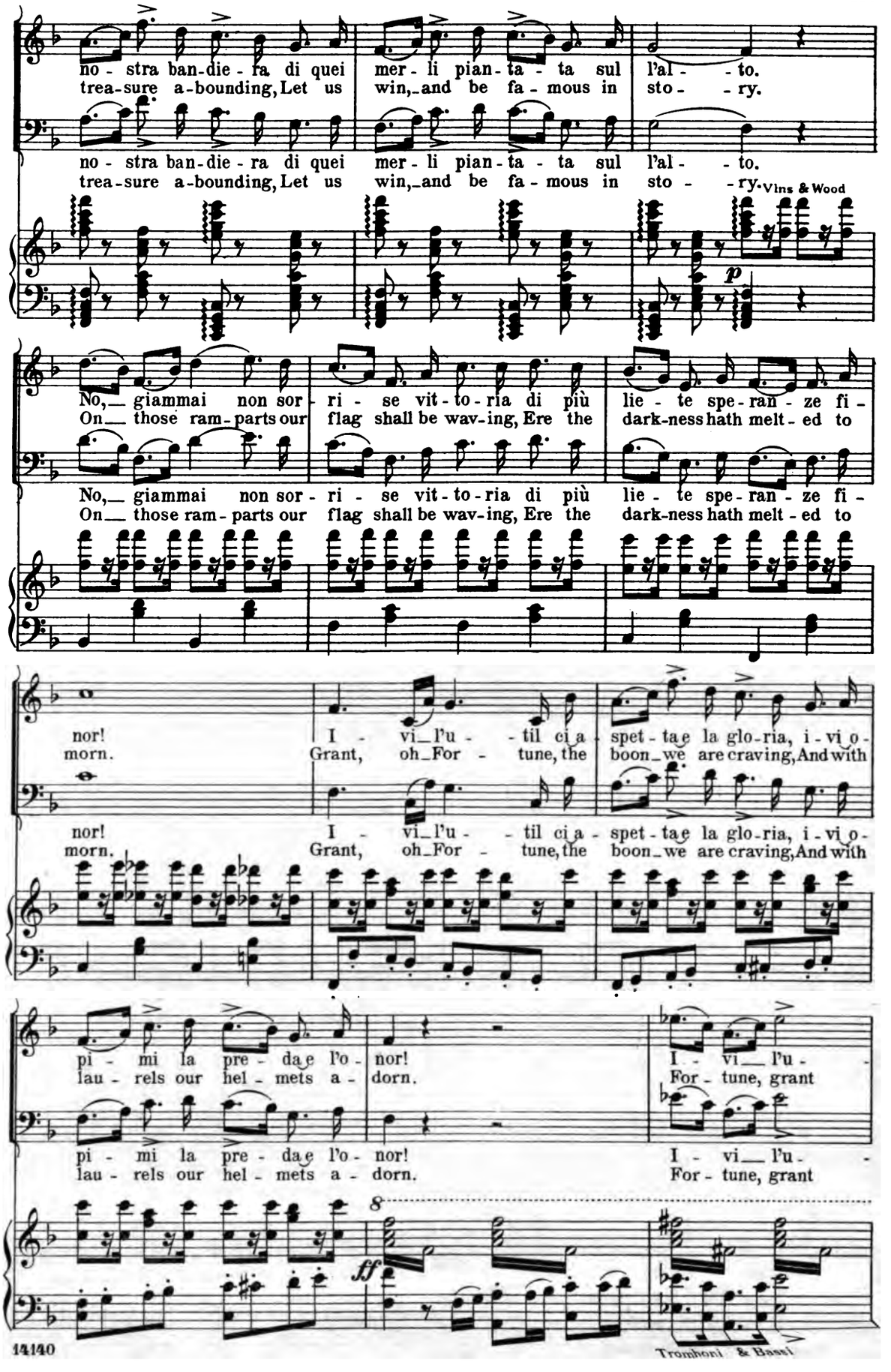
Tu c'in-vi - ti a dan - za!
Lead us on to con - quer!

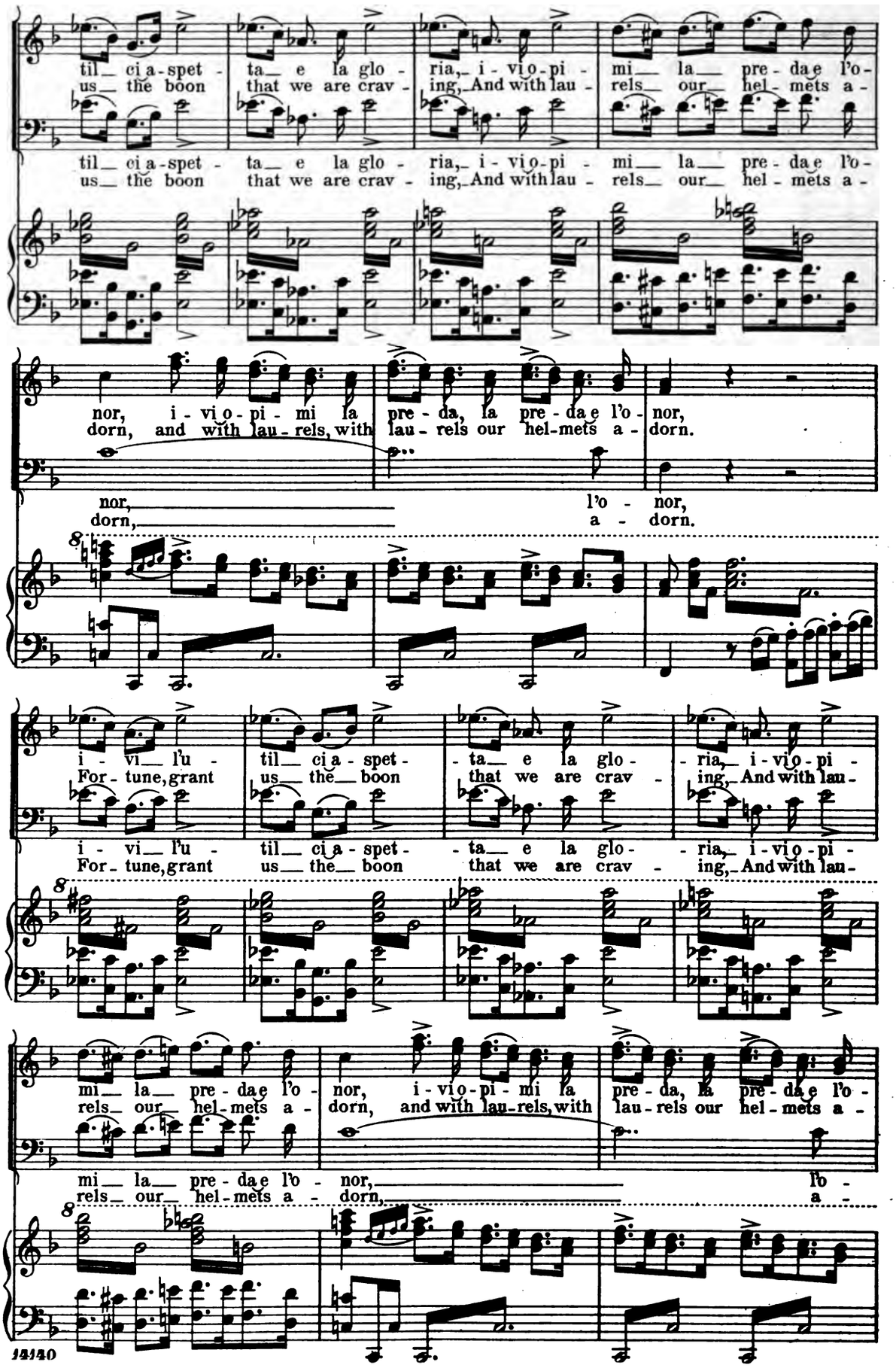
Moderato. (♩ = 96.)

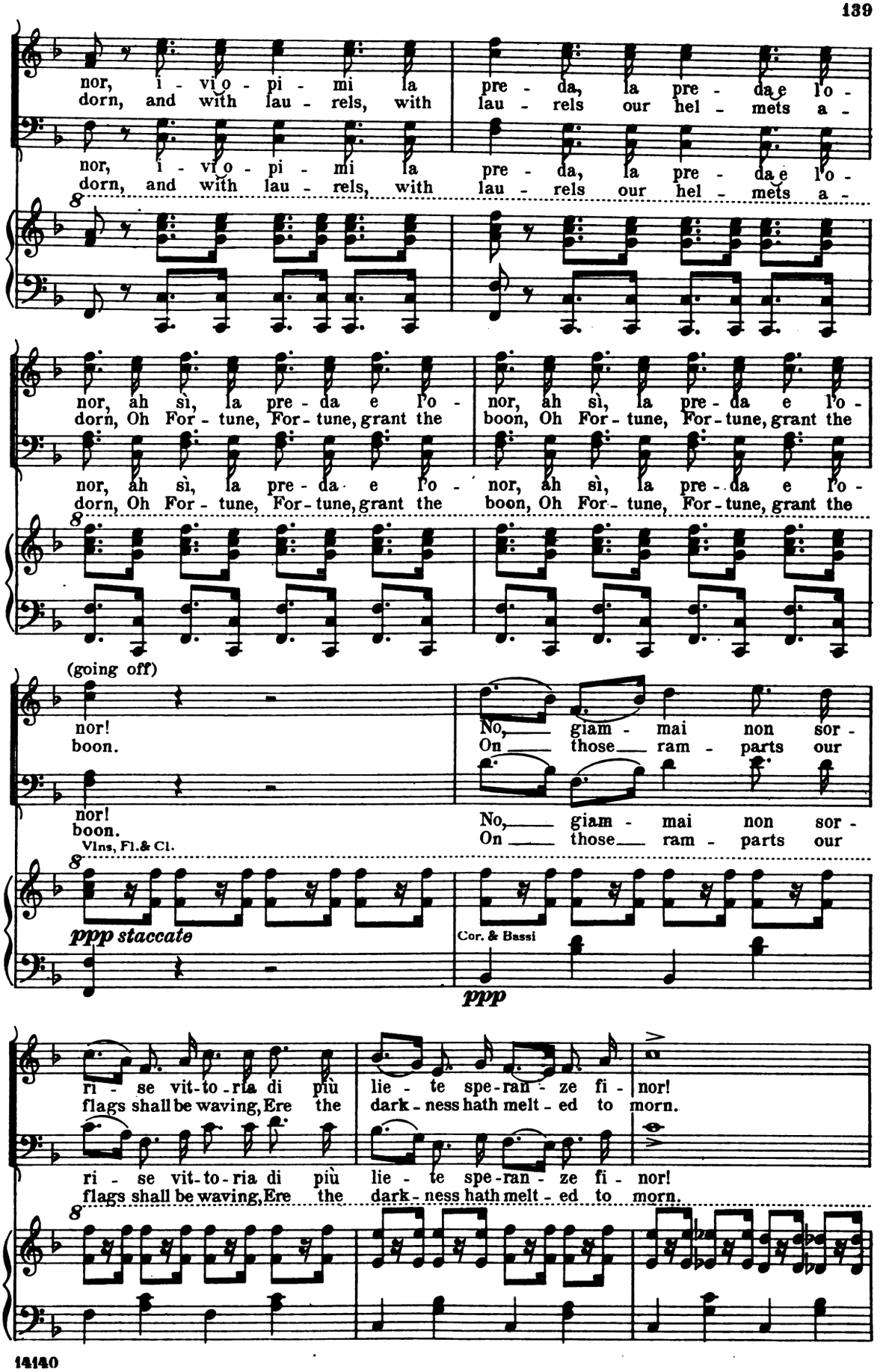
ff

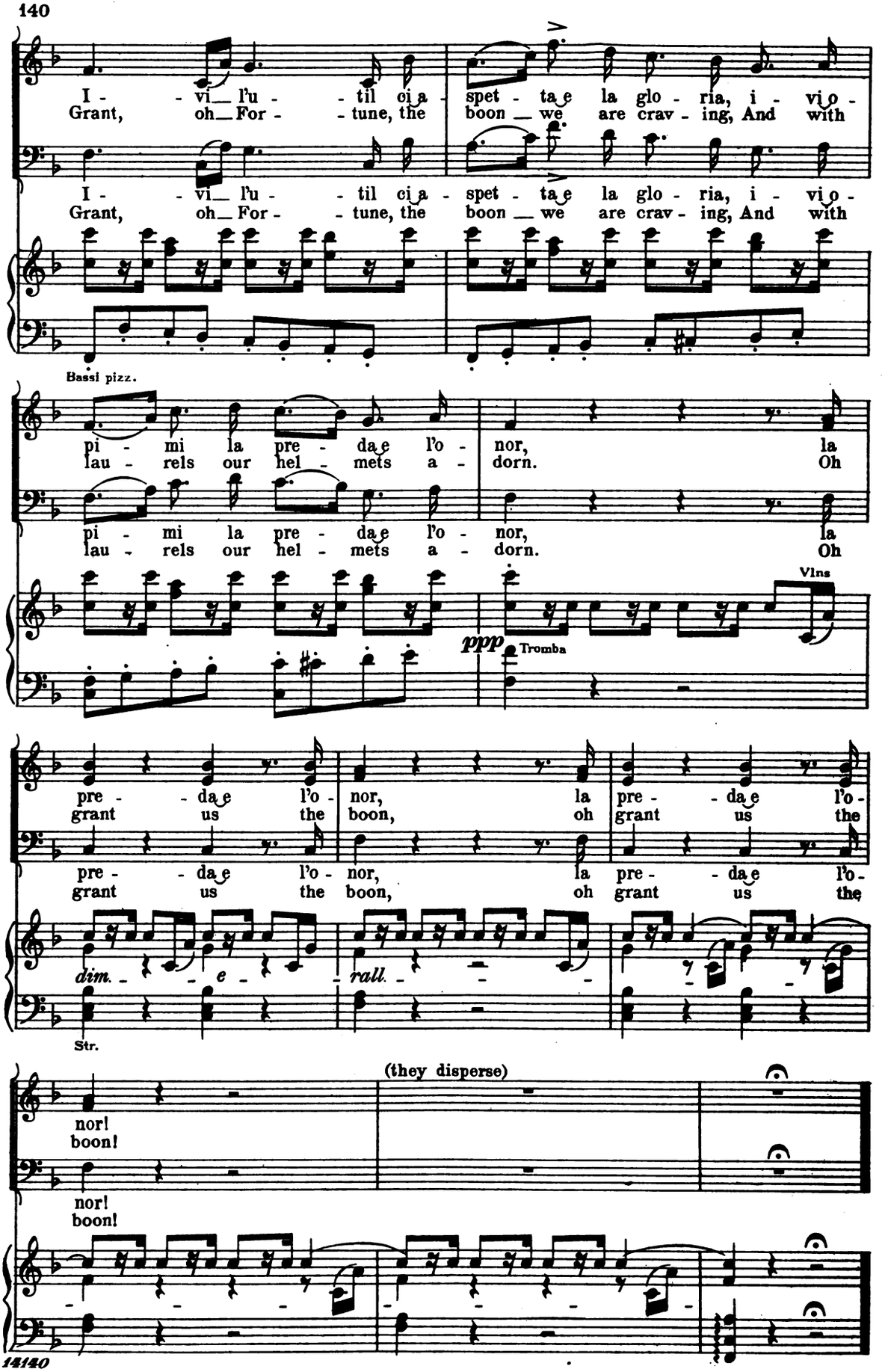

Allegro moderato maestoso.
grandioso
Squil - li, e - cheg - gi la trom-ba guerrie - ra, chiami al - l'ar - mi al - la pu - gna, al - l'as-
Cla - rions blow - ing and bu - gles re-sounding, Call us forth_ to the fight_ and to
Ferrando coi bassi.
Allegro moderato maestoso (♩ = 96)
Brass & Strings pizz.
sal - to, fi - a do - ma - ni la no - stra ban-die - ra di quei
glo - ry, Yon - der are lau - rels and trea-sure a - bounding, Let us
mer - li pian - ta - ta sul - l'al - to. No,_ giam - mai non sor -
win,_ and be fa - mous in sto - ry. On_ those ram - parts our
ff
ff
mf
ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!
flag_ shall be wav - ing, Ere the dark - ness hath melt - ed to morn,


I - vi l'u - til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -
Grant, oh For - tune, the boon we are crav-ing, And with lau - rels our hel - mets a -
I - vi l'u - til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -
Grant, oh For - tune, the boon we are crav-ing, And with lau - rels our hel - mets a -
ff
no - re, i - vi o - pi - mi la pre - da e l'o -
dorn thou, Grant us, oh For - tune, oh For - tune, grant the
no - re, i - vi o - pi - mi la pre - da e l'o -
dorn thou, Grant us, oh For - tune, oh For - tune, grant the
Tutti
ff
nor! Squil - li e - cheg - gi la trom - ba guerrie - ra, chia - mi al -
boon! Cla - rions blow - ing and bu - gles re - sounding, Call us
nor! Squil - li e - cheg - gi la trom - ba guerrie - ra, chia - mi al -
boon! Cla - rions blow - ing and bu - gles re - sounding, Call us
ff
l'ar - mi, al - la pu - gna, al - l'as - sal - to, fi - a do - ma - ni la
forth to the fight and to glo - ry, Yon - der are lau - rels and
l'ar - mi, al - la pu - gna, al - l'as - sal - to, fi - a do - ma - ni la
forth to the fight and to glo - ry, Yon - der are lau - rels and


no - stra ban-die-ra di quei mer-li pian-ta-ta sul l'al-to.
trea-sure a-bounding, Let us win,-and be fa-mous in sto-ry.
Vlns & Wood
p
No,— giammai non sor-ri-se vit-to-ria di più lie-te spe-ran-ze fi-
On— those ram-parts our flag shall be wav-ing, Ere the dark-ness hath melt-ed to
nor!
morn.
I-vi-l'u-til ci a-spet-ta e la glo-ria, i-vi o-
Grant, oh-For-tune, the boon-we are craving, And with
pi-mi la pre-da e l'o-nor!
lau-rels our hel-mets a-dorn.
I-vi-l'u-
For-tune, grant
8
ff
14140
Tromboni & Bassi


til_ ci a-spet - ta_ e la glo - ria,_ i - vi o-pi - mi_ la_ pre - da e l'o-
us_ the boon that we are crav - ing,_ And with lau - rels_ our_ hel - mets a -
nor, i - vi o - pi - mi la pre - da, la pre - da e l'o - nor,
dorn, and with lau - rels, with lau - rels our hel-mets a - dorn.
nor, l'o - nor,
dorn, a - dorn.
i - vi_ l'u - til_ ci a - spet - - ta_ e la glo - - ria,_ i - vi o - pi -
For - tune, grant us_ the_ boon that we are crav - - ing,_ And with lau -
mi_ la_ pre - da e l'o - nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -
rels_ our_ hel - mets a - dorn, and with lau - rels, with lau - rels our hel - mets a -
mi_ la_ pre - da e l'o - nor, l'o -
rels_ our_ hel - mets a - dorn, a -

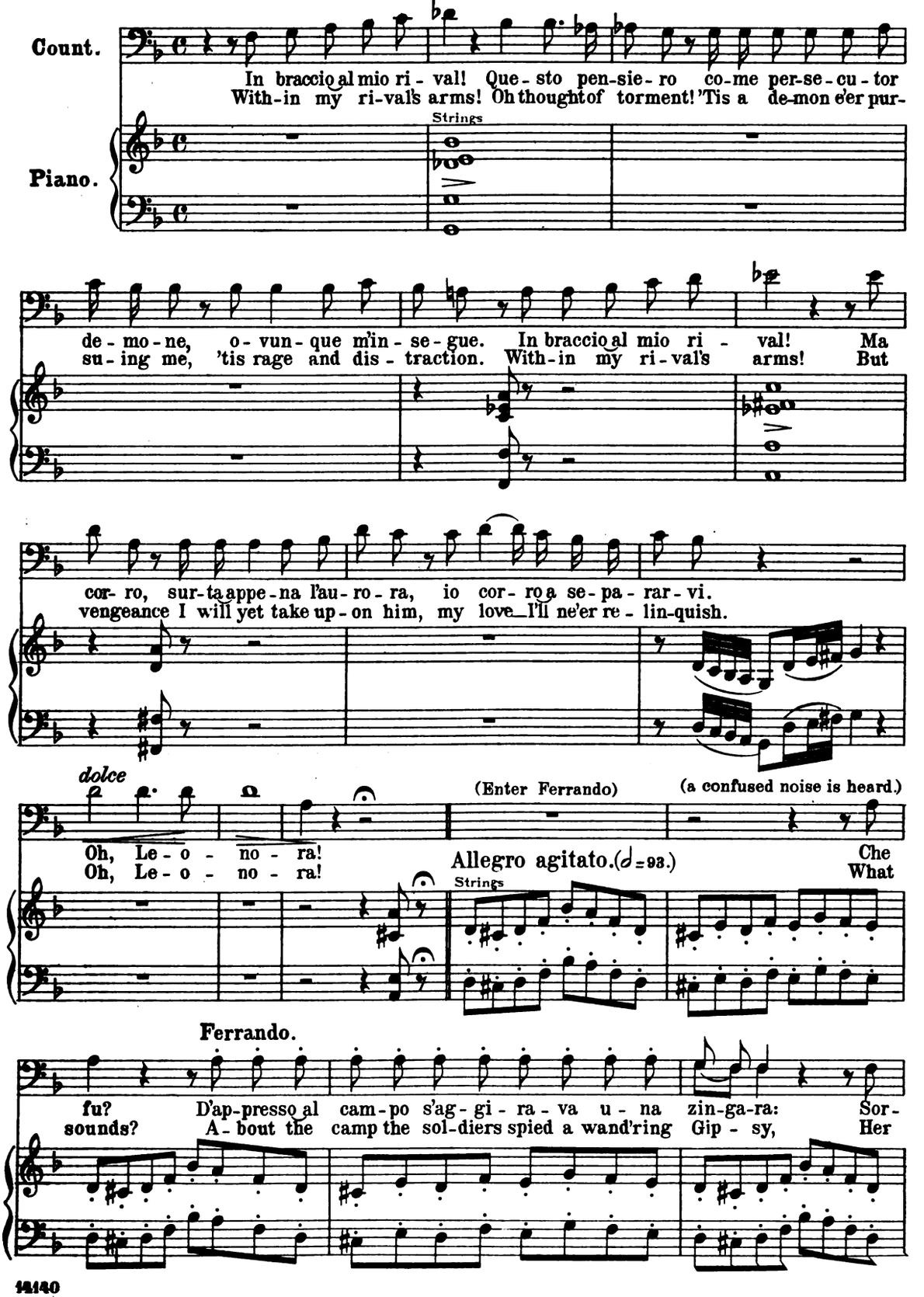

nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -
dorn, and with lau - rels, with lau - rels our hel - mets a -
nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -
dorn, Oh For - tune, For - tune, grant the boon, Oh For - tune, For - tune, grant the
(going off)
nor!
boon.
No, giam - mai non sor -
On those ram - parts our
Vlns, Fl.& Cl.
ppp staccate
Cor. & Bassi
ppp
ri - se vit-to - ria di più lie - te spe-ran - ze fi - nor!
flags shall be waving, Ere the dark - ness hath melt - ed to morn.

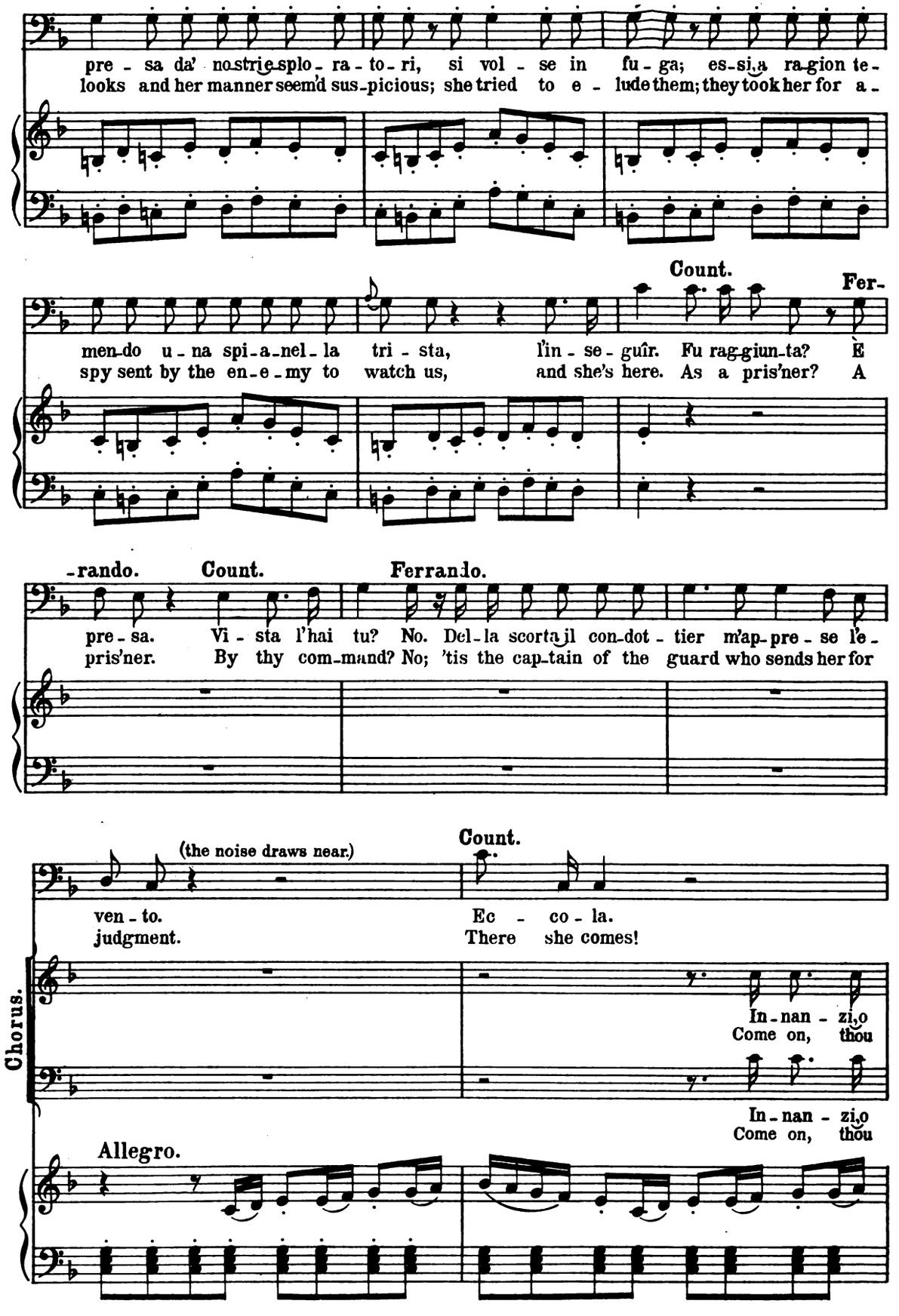

I - vi_ l'u - til ci_a - spet - ta_e la glo - ria, i - vi_o -
Grant, oh_For - tune, the boon _ we are crav - ing, And with
I - vi_ l'u - til ci_a - spet - ta_e la glo - ria, i - vi_o -
Grant, oh_For - tune, the boon _ we are crav - ing, And with
Bassi pizz.
pi - mi la pre - da_e l'o - nor, la
lau - rels our hel - mets a - dorn. Oh
pi - mi la pre - da_e l'o - nor, la
lau - rels our hel - mets a - dorn. Oh
Vlns
ppp
Tromba
pre - da_e l'o - nor, la pre - da_e l'o -
grant us the boon, oh grant us the
pre - da_e l'o - nor, la pre - da_e l'o -
grant us the boon, oh grant us the
dim. - e - rall. -
Str.
(they disperse)
nor!
boon!
nor!
boon!

Nº 17. "Giorni poveri vivea."

Recitative and Trio.

The Count issues from his tent, with an ireful glance at Castellor.




pre - sa da' nostri esplo - ra - to - ri, si vol - se in fu - ga; es-si a ragion te-
looks and her manner seem'd sus-picious; she tried to e - lude them; they took her for a-
Count.
Fer-
men-do u - na spi-a-nel - la tri - sta, l'in - se - guîr. Fu raggiun-ta? È
spy sent by the en-e-my to watch us, and she's here. As a pris'ner? A
-rando.
Count.
Ferrando.
pre - sa. Vi - sta l'hai tu? No. Del-la scorta il con-dot - tier m'ap-pre - se l'e-
pris'ner. By thy com-mand? No; 'tis the cap-tain of the guard who sends her for
(the noise draws near.)
Count.
ven - to.
judgment.
Ec - co - la.
There she comes!
Chorus.
In-nan - zi, o
Come on, thou
In-nan - zi, o
Come on, thou
Allegro.

Azucena. (her hands bound, is dragged on by Guards.)

A - i - ta! Mi la-
Have mer - cy! oh, re-

stre - ga, in-nan - zi! In-nan - zi!
sor - c'ress, come for - ward! Come for - ward!

stre - ga, in-nan - zi! In-nan - zi!
sor - c'ress, come for - ward! Come for - ward!

cresc.

scia-te! Ah, fu - ri-bon - - di! Che mal fe-
lease me! Ah, cru - el mon - - sters! What have I

in-nan - zi!
come for - ward!

in-nan - zi!
come for - ward!

f

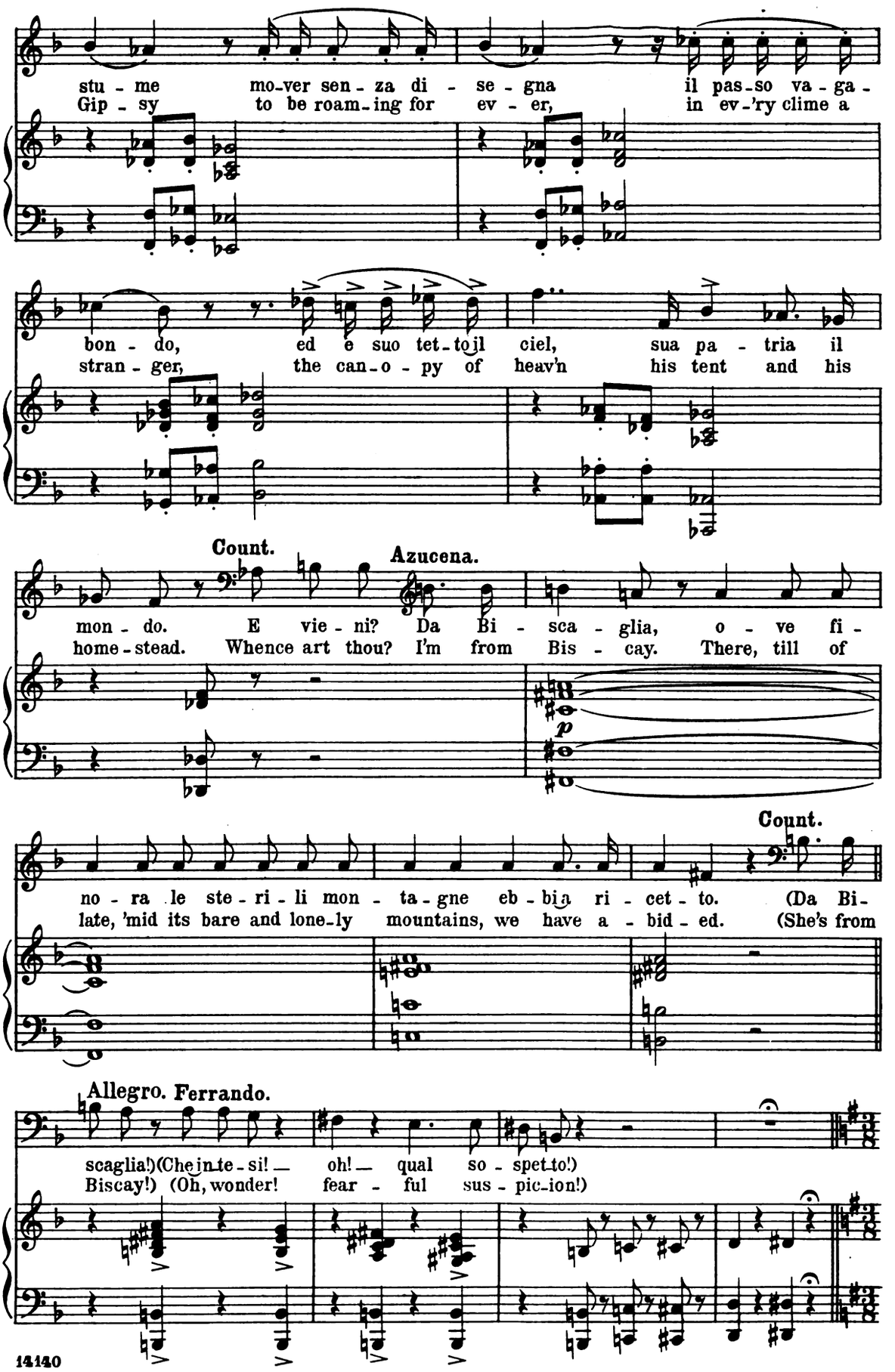
Count. (Azucena is led before the Count.)

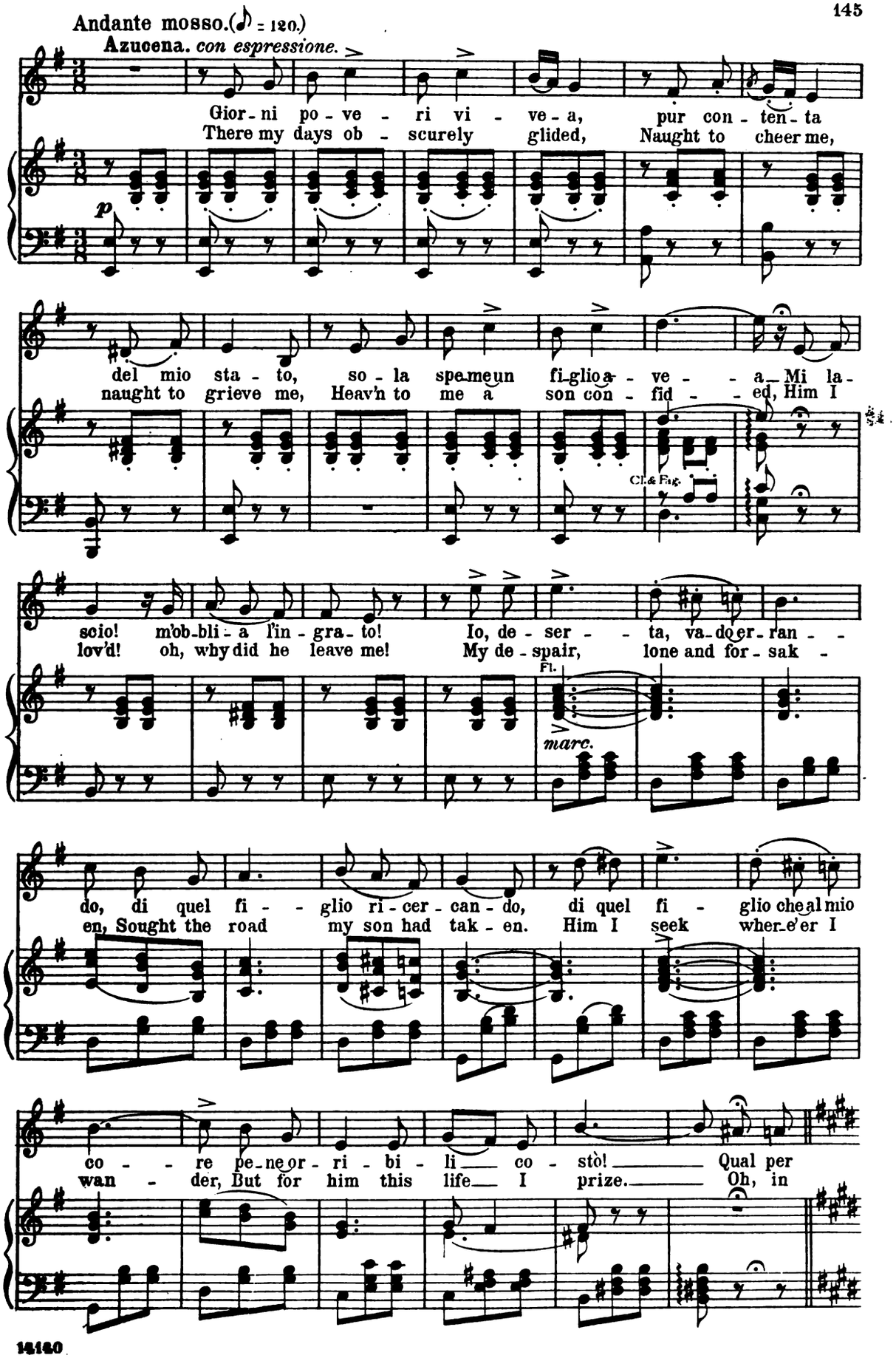
ci - o? S'appres - si— A me ri - spon-di, e tre-ma dal men - tir!
done ye? Release her. Reply, I charge thee, on pe-ril of thy life!

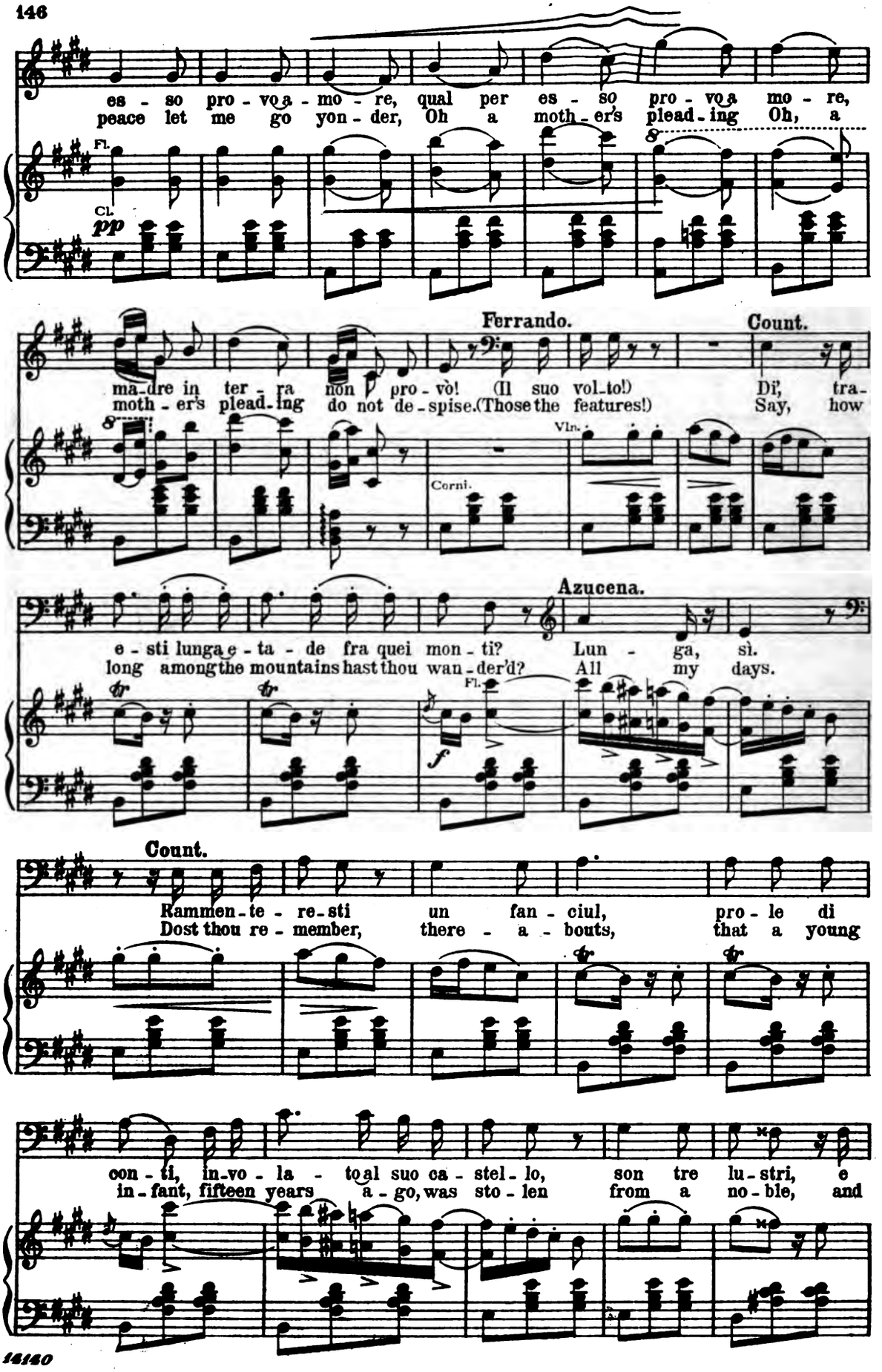
Azucena. **Count.** **Azucena.** **Count.** Adagio. (♩ = 58.) **Azucena.**

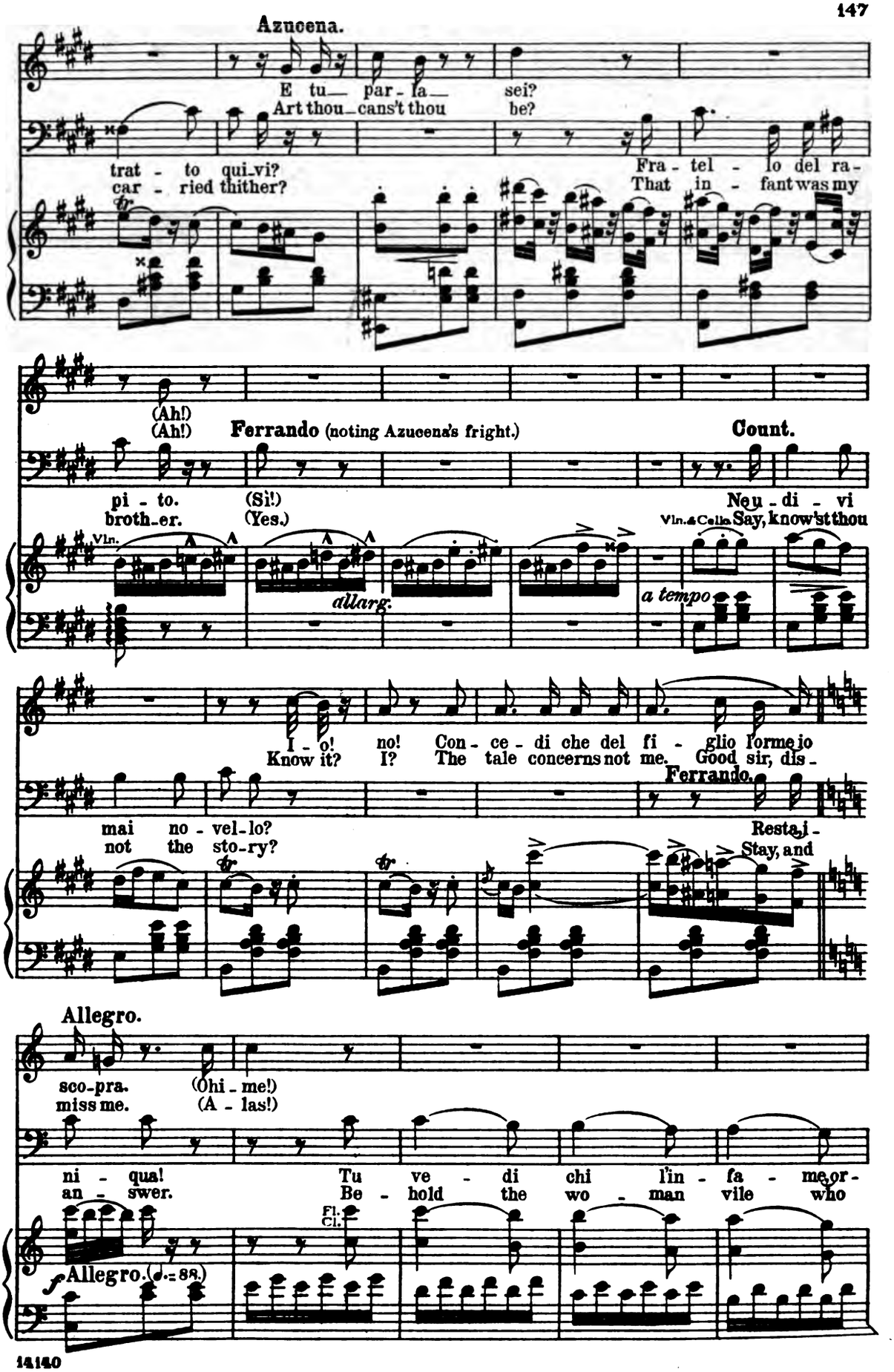
Chie-di. O - ve vai? Nol so. Che? D'u-na zinga-ra è co-
Ask me. Where's thy home? Not here. Where? 'Tis the custom of the

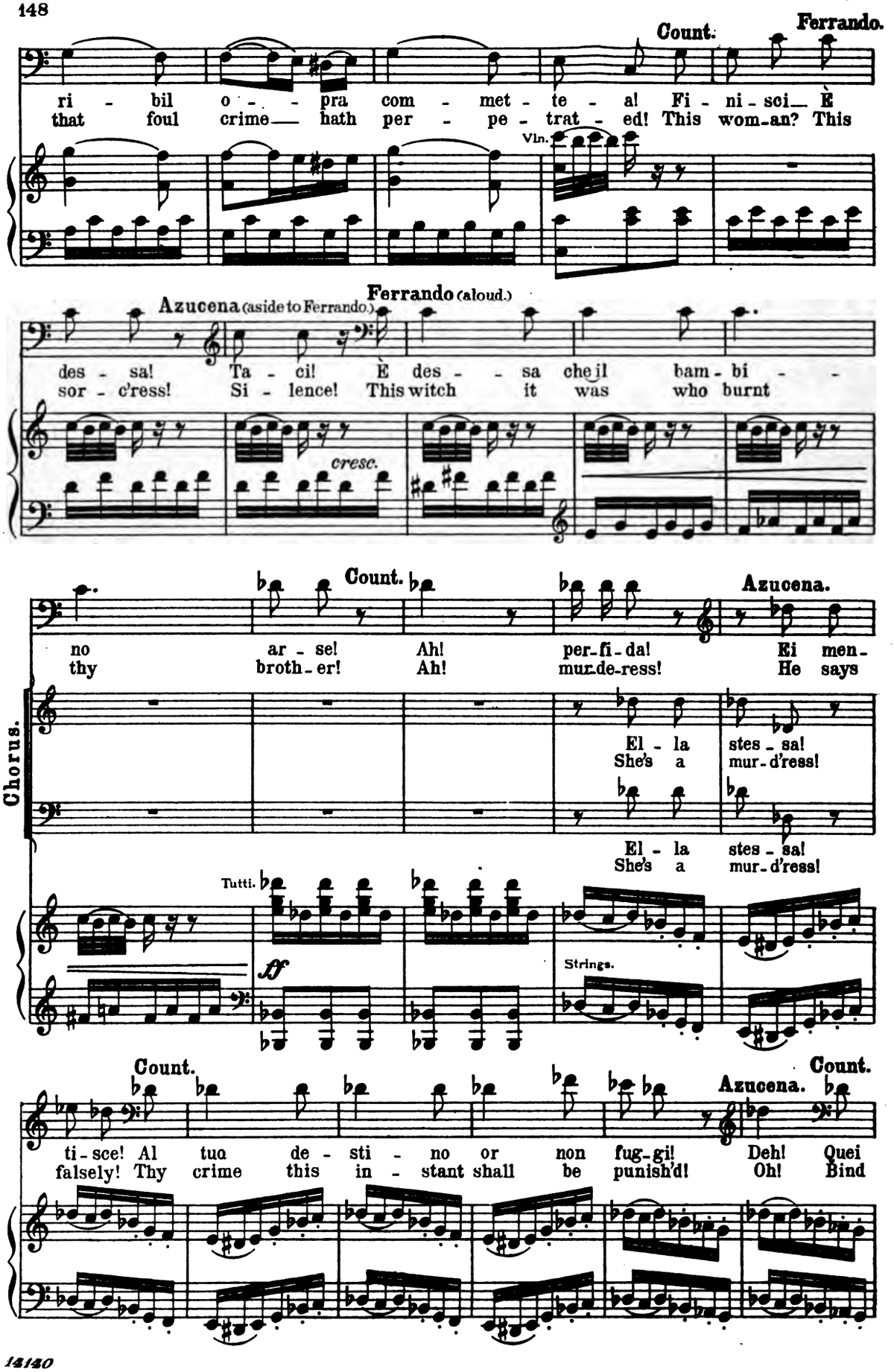
pp


stu - me mo-ver sen - za di - se - gna il pas-so va - ga -
Gip - sy to be roam-ing for ev - er, in ev-'ry clime a
bon - do, ed e suo tet-to il ciel, sua pa - tria il
stran - ger, the can-o - py of heav'n his tent and his
Count.
Azucena.
mon - do. E vie - ni? Da Bi - sca - glia, o - ve fi -
home-stead. Whence art thou? I'm from Bis - cay. There, till of
p
Count.
no - ra le ste - ri - li mon - ta - gne eb - bi a ri - cet - to. (Da Bi-
late, 'mid its bare and lone-ly mountains, we have a - bid - ed. (She's from
Allegro. Ferrando.
scaglia!) (Che in te - si! — oh! — qual so - spet-to!)
Biscay!) (Oh, wonder! fear - ful sus - pic-ion!)


Andante mosso.(♪ = 120.)
Azucena. con espressione.
Gior - ni po - ve - ri vi - ve - a, pur con - ten - ta
There my days ob - scurely glided, Naught to cheer me,
p
del mio sta - to, so - la spe - me un fi - glio a - ve - - a Mi la -
naught to grieve me, Heav'n to me a son con - fid - - ed, Him I
Cl. & Fag.
scio! m'ob - bli - a l'in - gra - to! Io, de - ser - - ta, va - do er - ran - -
lov'd! oh, why did he leave me! My de - spair, lone and for - sak -
Fl.
marc.
do, di quel fi - - glio ri - cer - can - do, di quel fi - glio che al mio
en, Sought the road my son had tak - en. Him I seek wher - e'er I
co - - re pe - ne or - ri - bi - li co - stò! Qual per
wan - der, But for him this life I prize. Oh, in


es - so pro - vo a - mo - re, qual per es - so pro - vo a mo - re,
peace let me go yon - der, Oh a moth - er's plead - ing Oh, a
Fl.
Cl.
pp
Ferrando.
Count.
ma - dre in ter - ra non pro - vò! (Il suo vol - to!) Di', tra -
moth - er's plead - ing do not de - spise. (Those the features!) Say, how
Vln.
Corni.
Azucena.
e - sti lunga e - ta - de fra quei mon - ti? Lun - ga, sì.
long among the mountains hast thou wan - der'd? All my days.
Fl.
Count.
Rammen - te - re - sti un fan - ciul, pro - le di
Dost thou re - member, there - a - bouts, that a young
con - ti, in - vo - la - to al suo ca - stel - lo, son tre lu - stri, e
in - fant, fifteen years a - go, was sto - len from a no - ble, and


Azucena.
E tu— par - la— sei?
Art thou—cans't thou be?
trat - to qui-vi?
car - ried thither?
Fra - tel - lo del ra-
That in - fant was my
(Ah!)
(Ah!)
Ferrando (noting Azucena's fright.)
Count.
pi - to.
broth-er.
(Sì!)
(Yes.)
Ney - di - vi
Say, know'st thou
Vln.
Vln. & Cello.
allarg.
a tempo
I - o!
Know it?
no!
I?
Con - ce - di che del fi - glio l'orme jo
The tale concerns not me. Good sir, dis -
Ferrando.
mai no - vel-lo?
not the sto-ry?
Resta i -
Stay, and
Allegro.
sco-pra.
miss me.
(Ohi - me!)
(A - las!)
ni - qua!
an - swer.
Tu ve - di chi l'in - fa - me or -
Be - hold the wo - man vile who
Fl.
Cl.
Allegro. (♩.= 88.)


Count.
Ferrando.
ri - bil o - - pra com - met - te - a! Fi - ni - sci_ È
that foul crime_ hath per - pe - trat - ed! This wom-an? This
Vln.
Azucena (aside to Ferrando.)
Ferrando (aloud.)
des - sa! Ta - ci! È des - - sa che il bam - bi - -
sor - c'ress! Si - lence! This witch it was who burnt
cresc.
Count.
Azucena.
no ar - se! Ah! per-fi-da! Ei men-
thy broth-er! Ah! mur-de-ress! He says
Chorus.
El - la stes - sa!
She's a mur-d'ress!
El - la stes - sa!
She's a mur-d'ress!
Tutti.
ff
Strings.
Count.
Azucena.
Count.
ti - sce! Al tuo de - sti - no or non fug-gi! Deh! Quei
falsely! Thy crime this in - stant shall be punish'd! Oh! Bind

(The guards obey.)

Azucena.

no - di più strin - ge - te! Oh Di - o, oh Di - o!
fast - er yet her fet - ters! Oh heav - en, have mer - cy!

Wood & Strings.

con disperazione

E tu non vie - ni, o Man - ri - co, o fi - glio
Where art thou, oh my son Man - ri - co? Oh re -

Ur - - la pur!
Howl, thou witch!

Ur - - la pur!
Howl, thou witch!

Strings only.

p colla parte

mi - o? non soc - cor - ri al - l'in - fe - li - ce ma - dre tu - a?
lease me from these ty - rants! Aid thy most un - hap - py moth - er!

Count.

Di Man
She the

Corni.

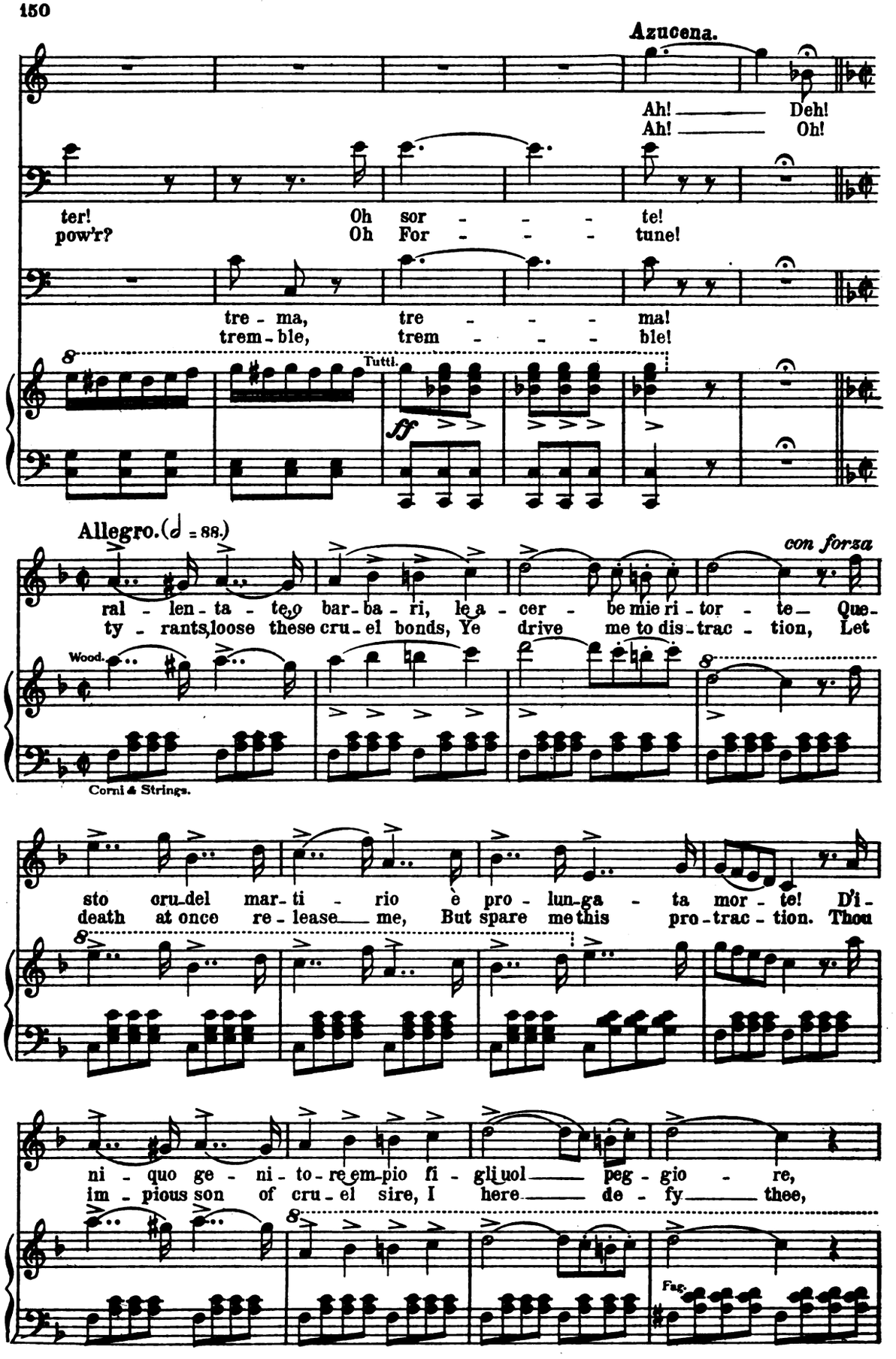
pp sciolte

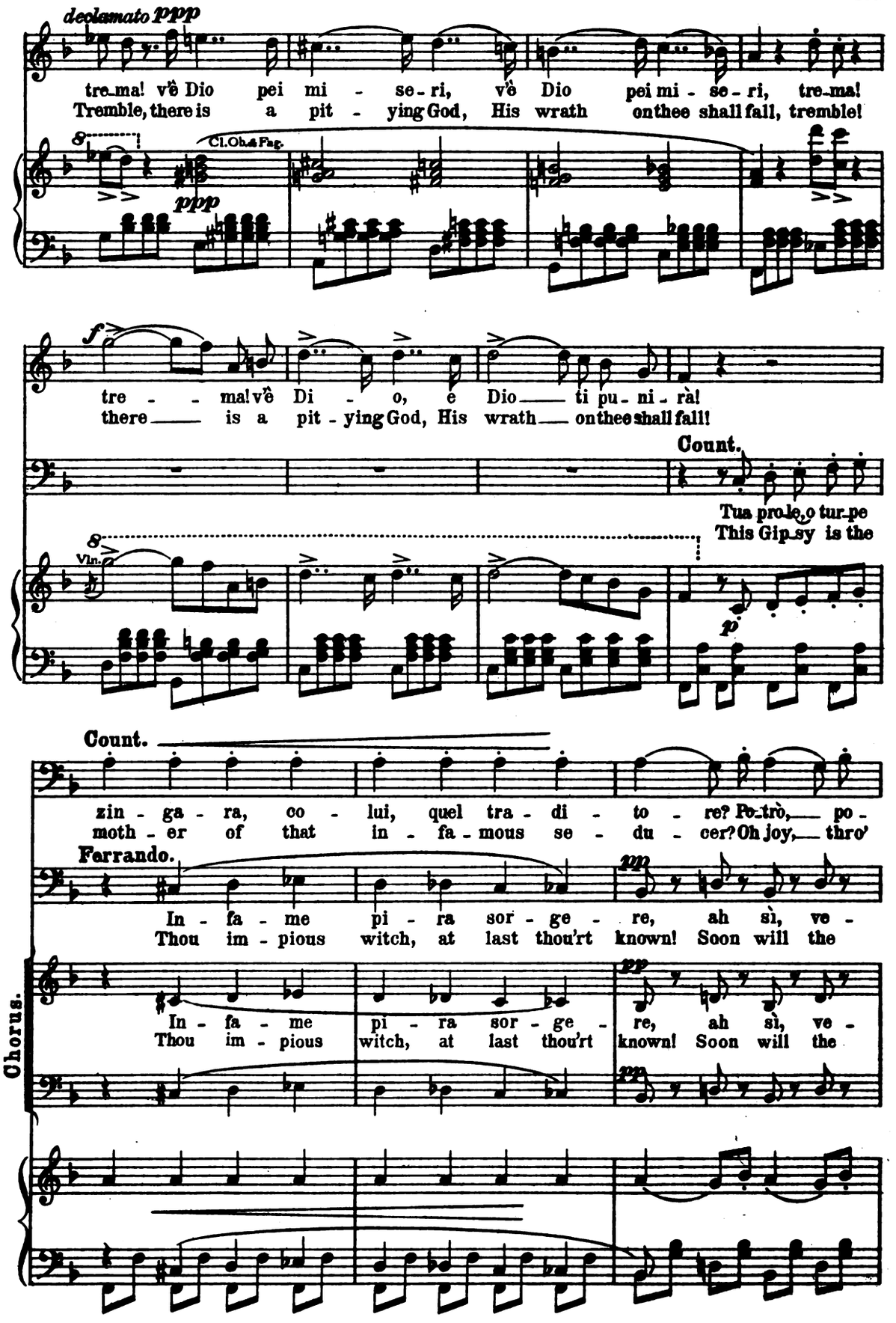
ri - co ge - ni - tri - ce! Oh sor - te! in mio po -
moth - er of Man - ri - co?

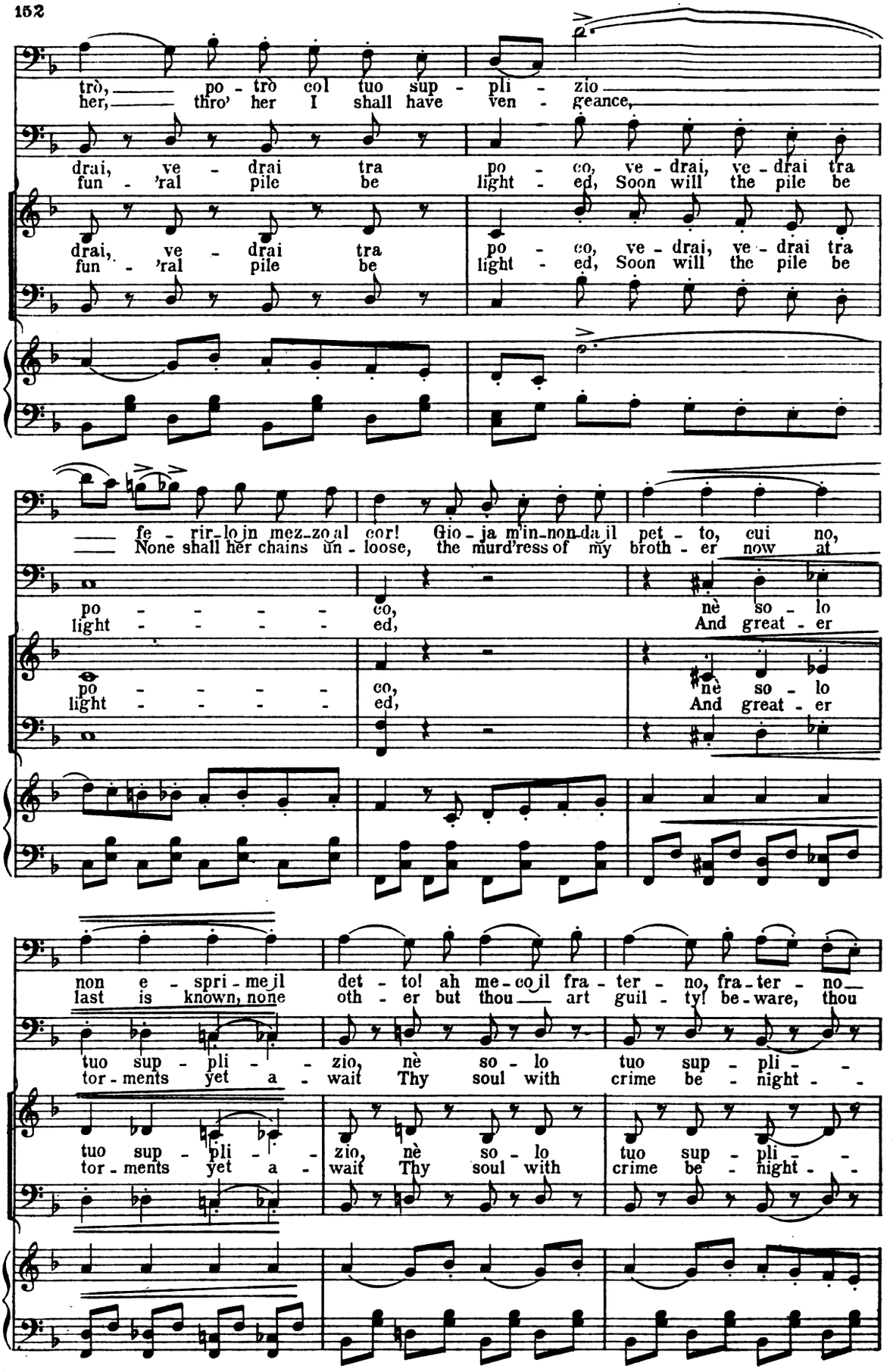
Ferrando. And fast with - in my

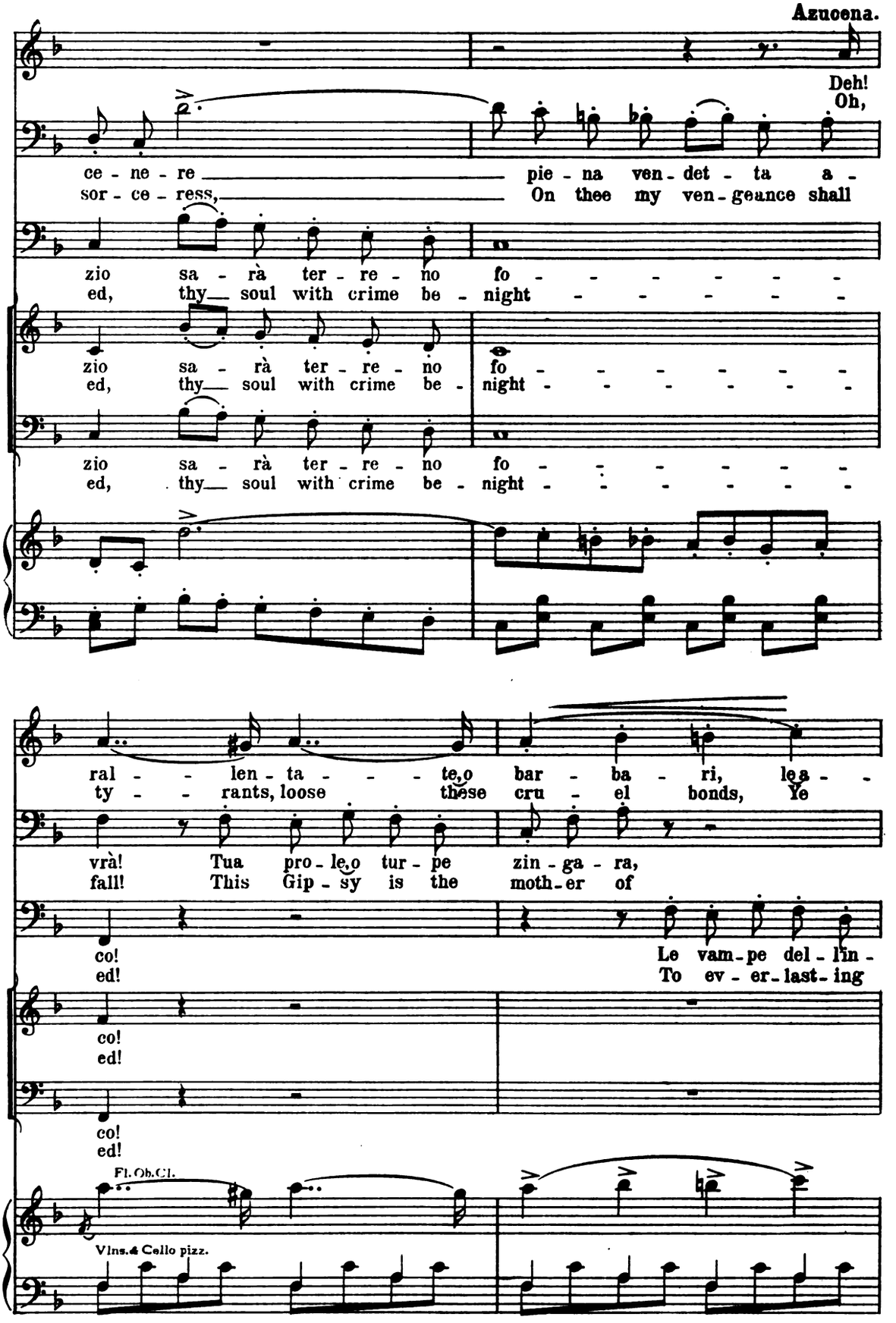
Tre - ma!
Trem - ble!

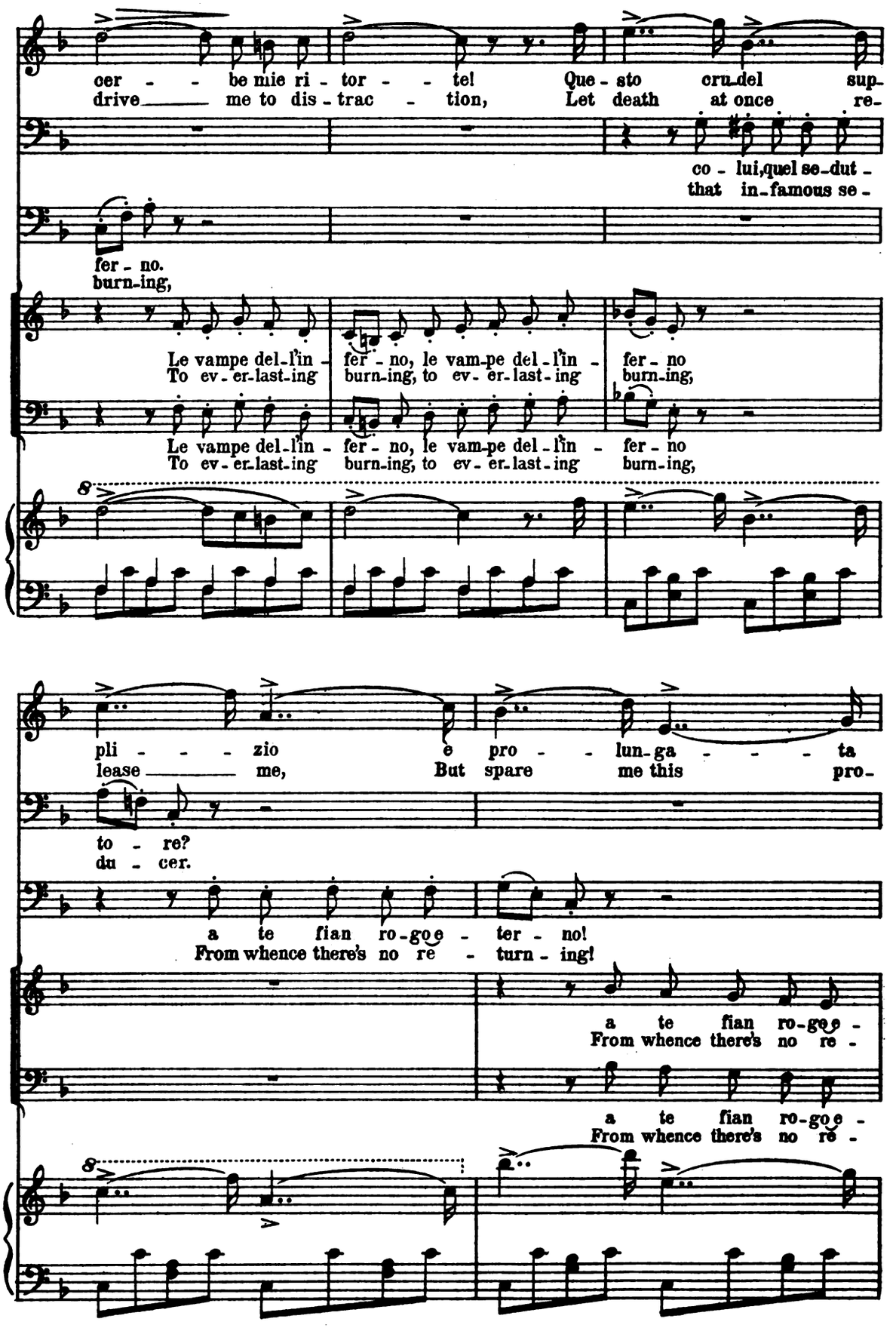
f

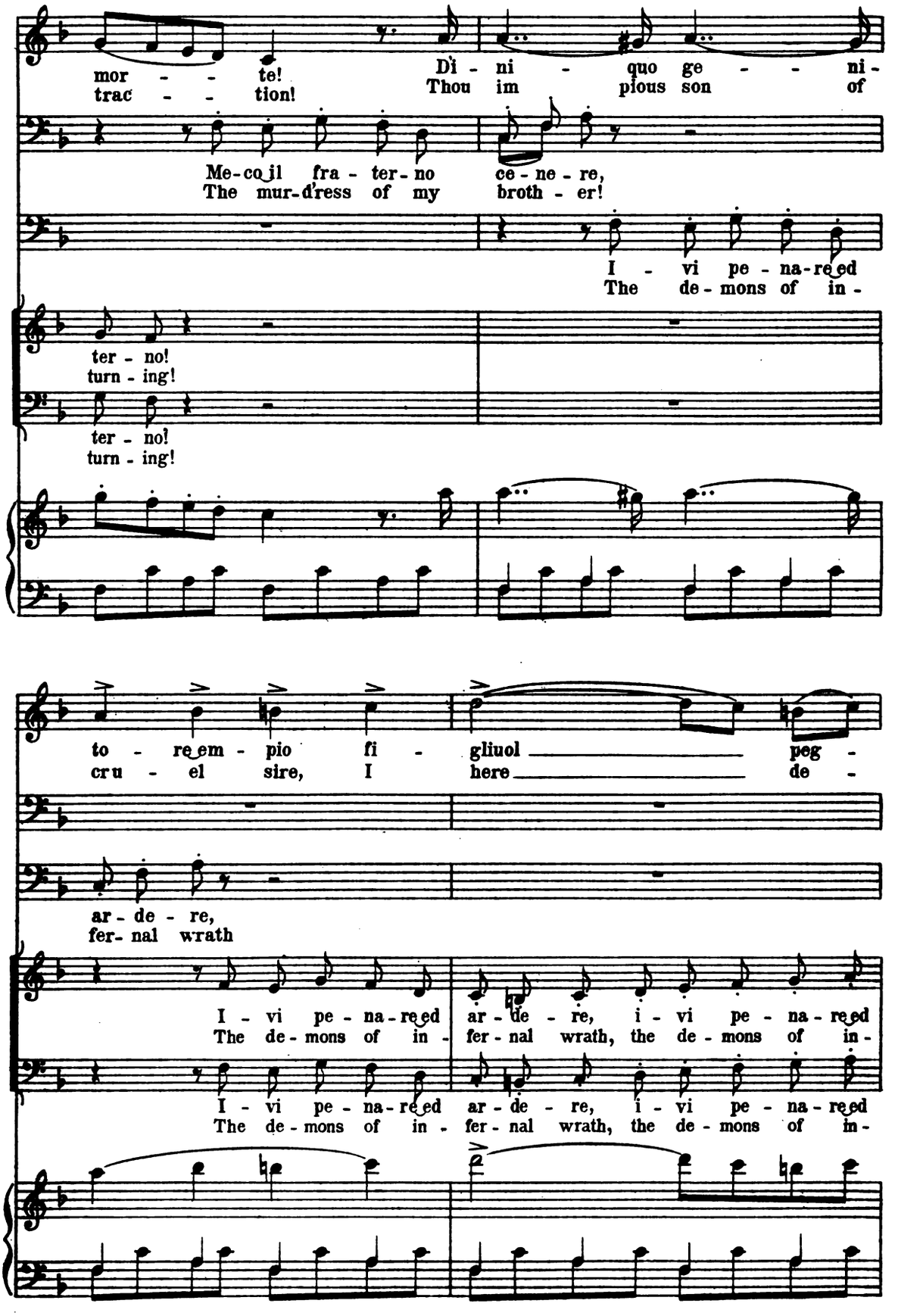

Azucena.
Ah! Deh!
Ah! Oh!
ter! Oh sor - - - te!
pow'r? Oh For - - - tune!
tre - ma, tre - - - ma!
trem - ble, trem - - - ble!
8
Tutti.
ff
Allegro. (♩ = 88.)
con forza
ral - len - ta - te, o bar - ba - ri, le a - cer - be mie ri - tor - te — Que-
ty - rants, loose these cru - el bonds, Ye drive me to dis - trac - tion, Let
Wood.
Corni & Strings.
sto cru - del mar - ti - rio è pro - lun - ga - ta mor - te! D'i -
death at once re - lease me, But spare me this pro - trac - tion. Thou
ni - quo ge - ni - to - re em - pio fi - gli - uol peg - gio - re,
im - pious son of cru - el sire, I here de - fy thee,
Fag.

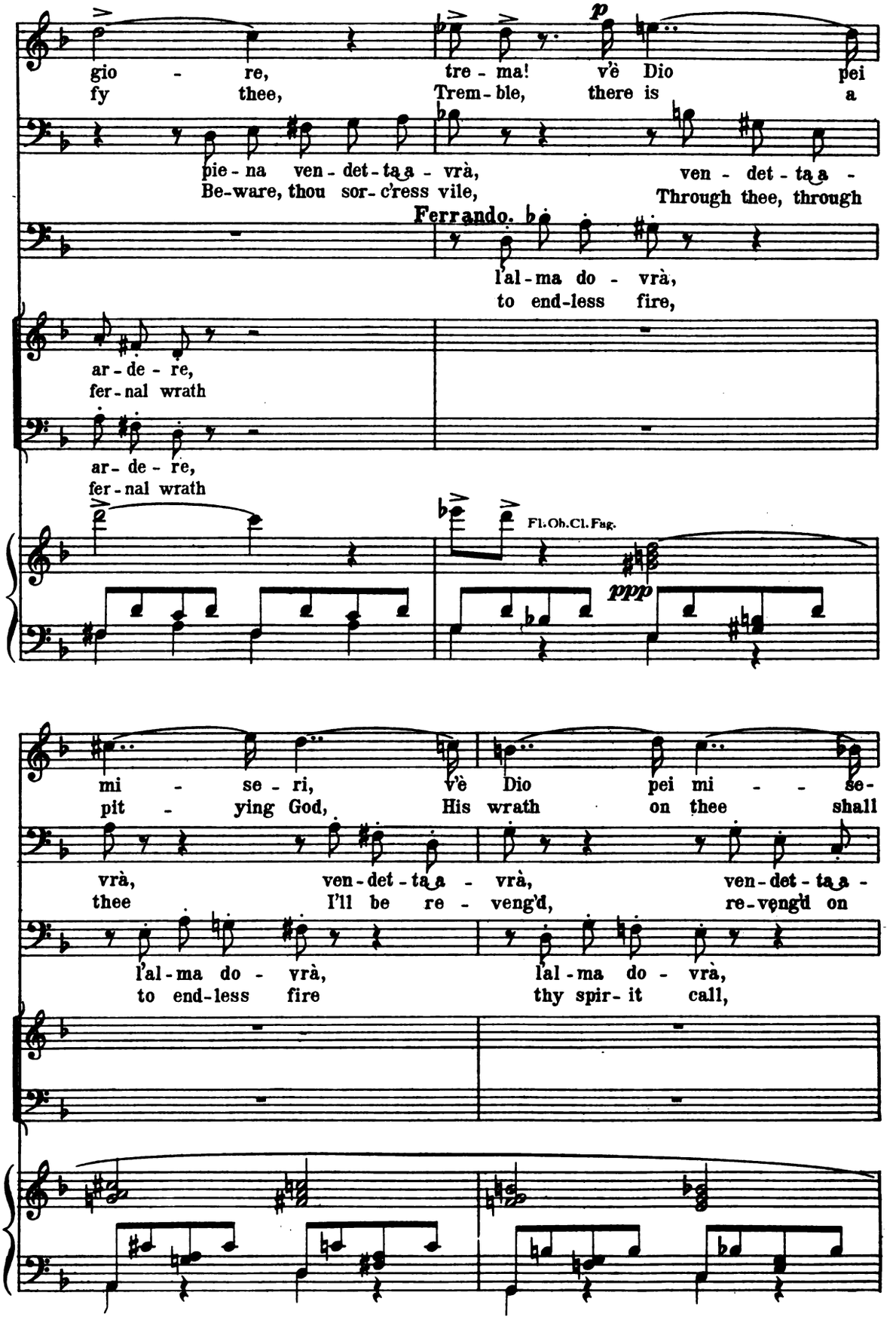

declamato ppp
tre-ma! vè Dio pei mi - se-ri, vè Dio pei mi - se-ri, tre-ma!
Tremble, there is a pit - ying God, His wrath on thee shall fall, tremble!
Cl. Ob. Fag.
ppp
f
tre - - ma! vè Di - o, e Dio — ti pu-ni-rà!
there — is a pit-ying God, His wrath — on thee shall fall!
Count.
Tua pro-le, o tur-pe
This Gip-sy is the
Vln.
p
Count.
zin - ga - ra, co - lui, quel tra - di - to - re? Po-trò, — po -
moth - er of that in - fa - mous se - du - cer? Oh joy, — thro'
Ferrando.
pp
In - fa - me pi - ra sor - ge - re, ah sì, ve -
Thou im - pious witch, at last thou'rt known! Soon will the
Chorus.
In - fa - me pi - ra sor - ge - re, ah sì, ve -
Thou im - pious witch, at last thou'rt known! Soon will the

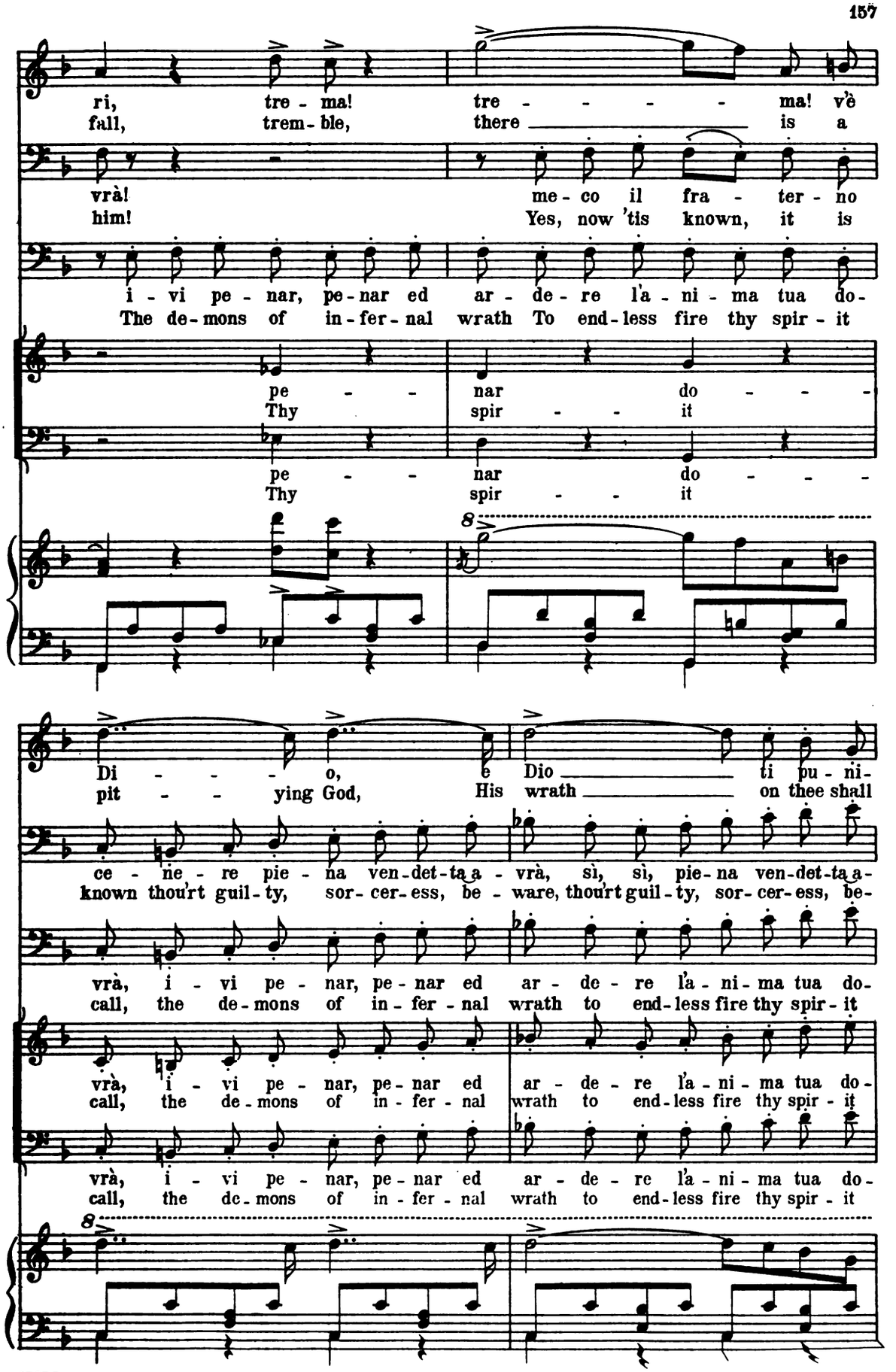

trò, po - trò col tuo sup - pli - zio
her, thro' her I shall have ven - geance,
drai, ve - drai tra po - co, ve - drai, ve - drai tra
fun - 'ral pile be light - ed, Soon will the pile be
drai, ve - drai tra po - co, ve - drai, ve - drai tra
fun - 'ral pile be light - ed, Soon will the pile be
fe - rir - lo in mez - zo al cor! Gio - ja m'in - non - da il pet - to, cui no,
None shall her chains un - loose, the murd'ress of my broth - er now at
po - - - - - co, nè so - lo
light - - - - - ed, And great - er
po - - - - - co, nè so - lo
light - - - - - ed, And great - er
non e - spri - me il det - to! ah me - co il fra - ter - no, fra - ter - no
last is known, none oth - er but thou — art guil - ty! be - ware, thou
tuo sup - pli - - zio, nè so - lo tuo sup - pli - -
tor - ments yet a - wait Thy soul with crime be - night - -
tuo sup - pli - - zio, nè so - lo tuo sup - pli - -
tor - ments yet a - wait Thy soul with crime be - night - -

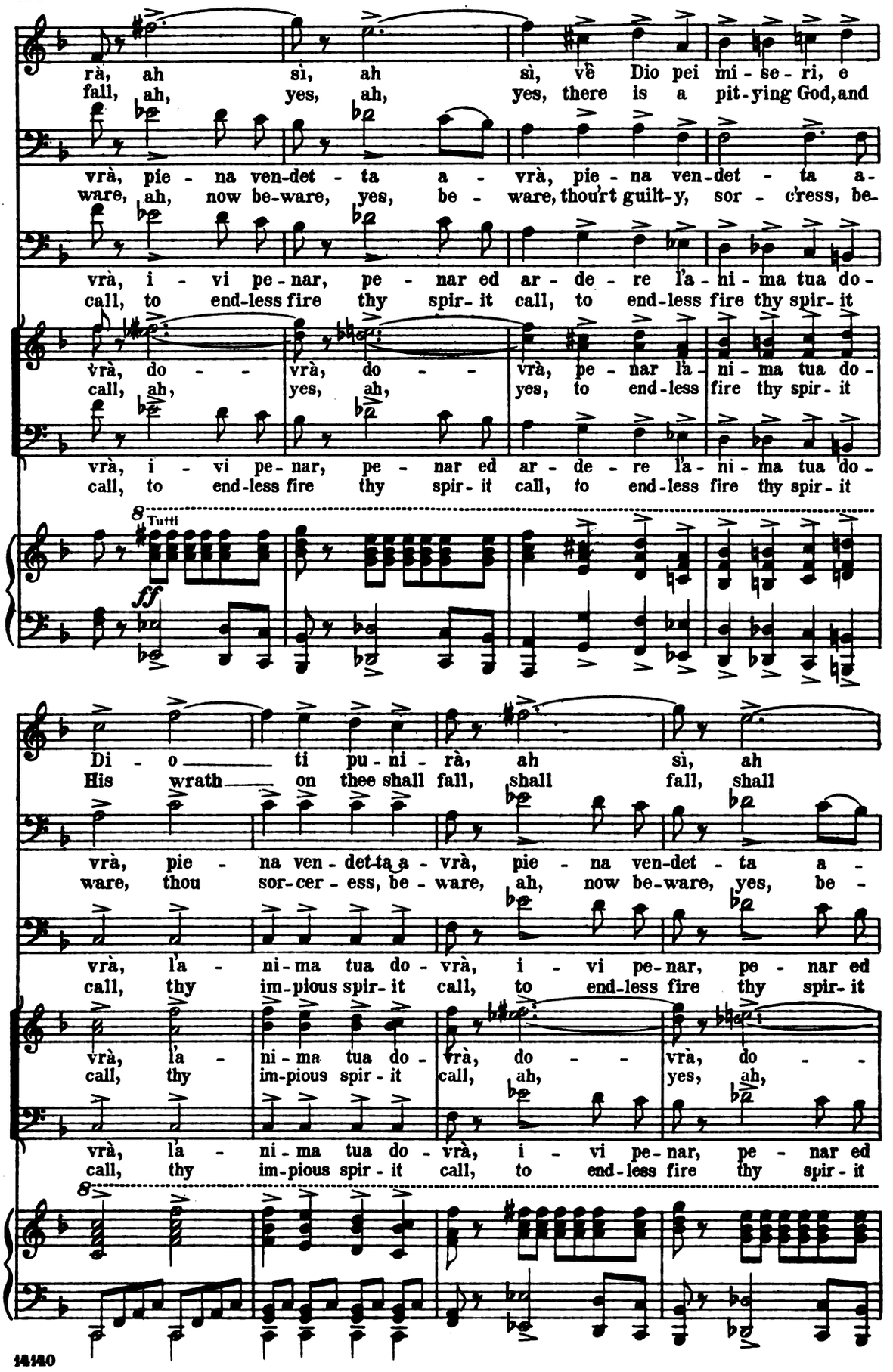

Azucena.
Deh!
Oh,
ce - ne - re pie - na ven - det - ta a -
sor - ce - ress, On thee my ven - geance shall
zio sa - rà ter - re - no fo - - - - - - - -
ed, thy soul with crime be - night - - - - - -
zio sa - rà ter - re - no fo - - - - - - - -
ed, thy soul with crime be - night - - - - - -
zio sa - rà ter - re - no fo - - - - - - - -
ed, thy soul with crime be - night - - - - - -
ral - - len - ta - - - te, o bar - ba - ri, lea - -
ty - - rants, loose these cru - el bonds, Ye
vrà! Tua pro - le, o tur - pe zin - ga - ra,
fall! This Gip - sy is the moth - er of
co! Le vam - pe del - l'in -
ed! To ev - er - last - ing
co!
ed!
co!
ed!
Fl. Ob. Cl.
Vlns. & Cello pizz.

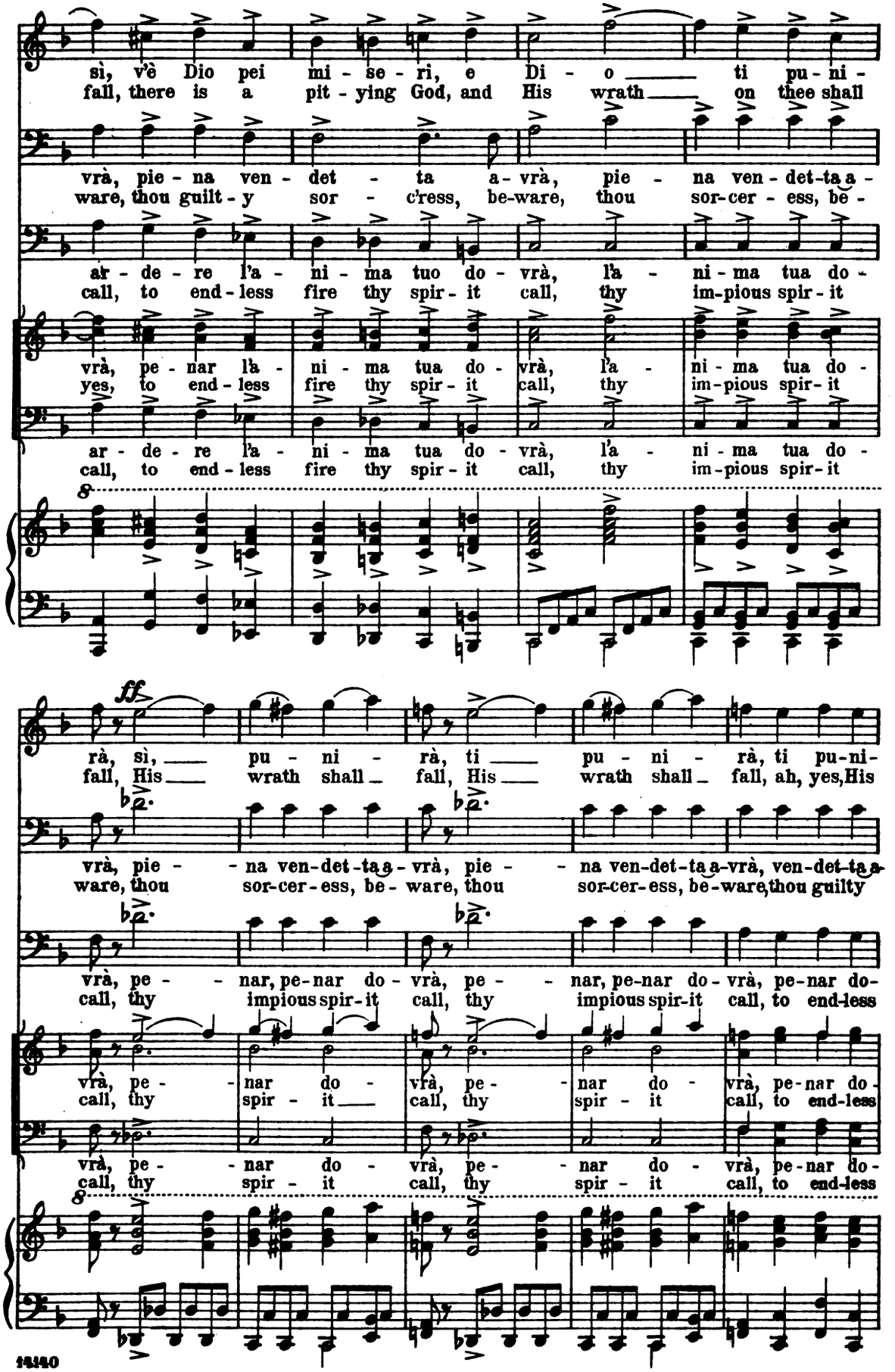

cer - - be mie ri - tor - - tel Que - sto cru-del sup-
drive me to dis - trac - tion, Let death at once re-
co - lui, quel se-dut -
that in-famous se -
fer - no.
burn-ing,
Le vampe del-l'in - fer - no, le vam-pe del - l'in - fer - no
To ev - er-last-ing burn-ing, to ev - er-last - ing burn-ing,
Le vampe del-l'in - fer - no, le vam-pe del - l'in - fer - no
To ev - er-last-ing burn-ing, to ev - er-last - ing burn-ing,
pli - - - zio e pro - - lun-ga - - - ta
lease me, But spare me this pro-
to - re?
du - cer.
a te fian ro-goe - ter - no!
From whence there's no re - turn - ing!
a te fian ro-goe -
From whence there's no re -
a te fian ro-goe -
From whence there's no re -

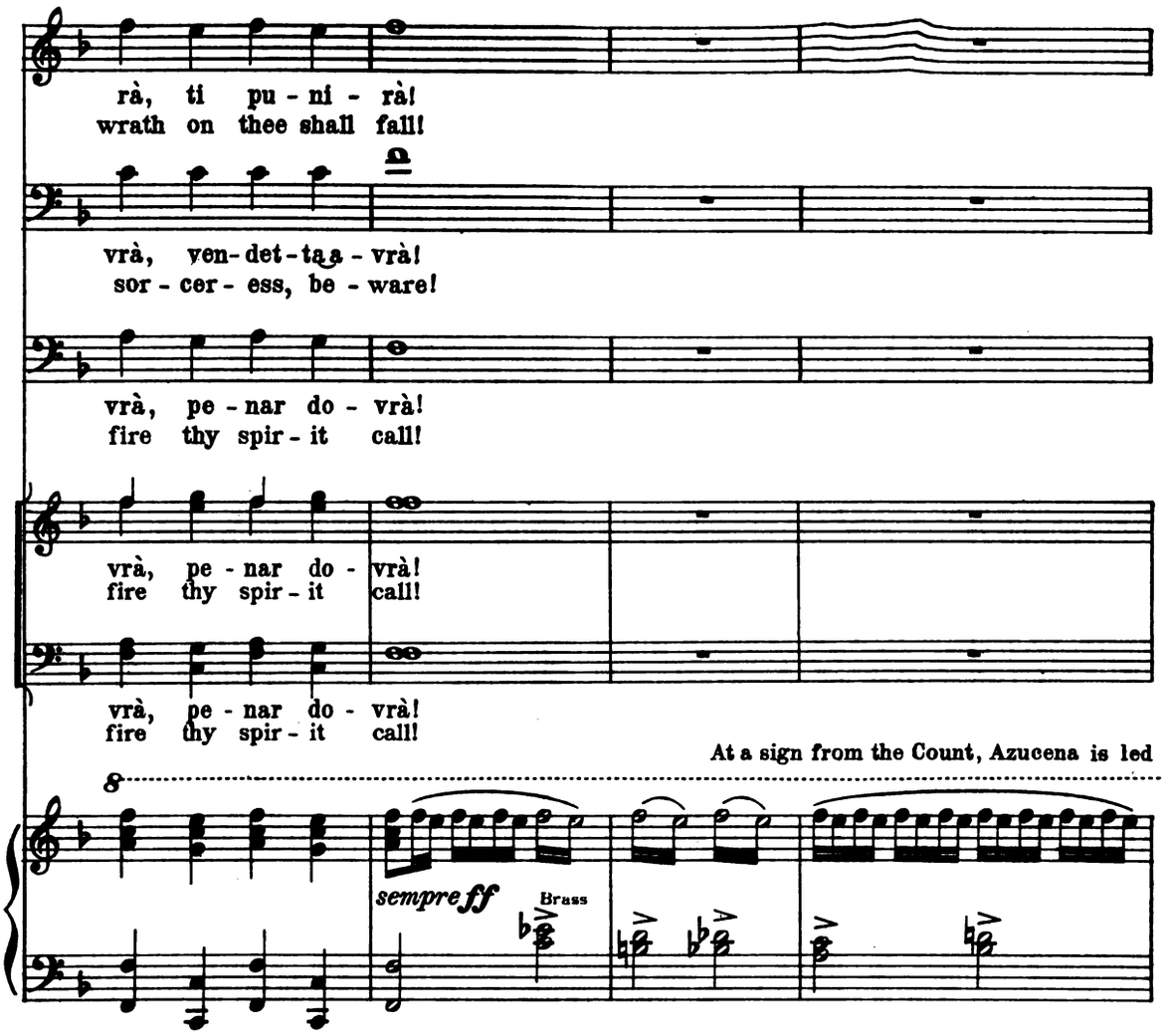

mor - - te!
trac - - tion!
Di - ni - quo ge - - ni -
Thou im pious son of
Me-co il fra - ter-no ce - ne - re,
The mur-d'ress of my broth - er!
I - vi pe - na-re ed
The de - mons of in -
ter - no!
turn - ing!
ter - no!
turn - ing!
to - re em - pio fi - gliuol peg -
cru - el sire, I here de -
ar - de - re,
fer- nal wrath
I - vi pe - na-re ed ar - de - re, i - vi pe - na-re ed
The de - mons of in - fer - nal wrath, the de - mons of in -
I - vi pe - na-re ed ar - de - re, i - vi pe - na-re ed
The de - mons of in - fer - nal wrath, the de - mons of in -


gio - re,
fy thee,
tre - ma! v'è Dio pei
Trem - ble, there is a
pie - na ven - det - ta a - vrà,
Be-ware, thou sor- c'ress vile,
ven - det - ta a -
Through thee, through
Ferrando.
l'al - ma do - vrà,
to end-less fire,
ar - de - re,
fer - nal wrath
ar - de - re,
fer - nal wrath
Fl. Ob. Cl. Fag.
ppp
mi - se - ri,
pit - ying God,
v'è Dio pei mi - - se-
His wrath on thee shall
vrà, ven - det - ta a - vrà, ven - det - ta a -
thee I'll be re - veng'd, re - veng'd on
l'al - ma do - vrà,
to end-less fire
l'al - ma do - vrà,
thy spir - it call,

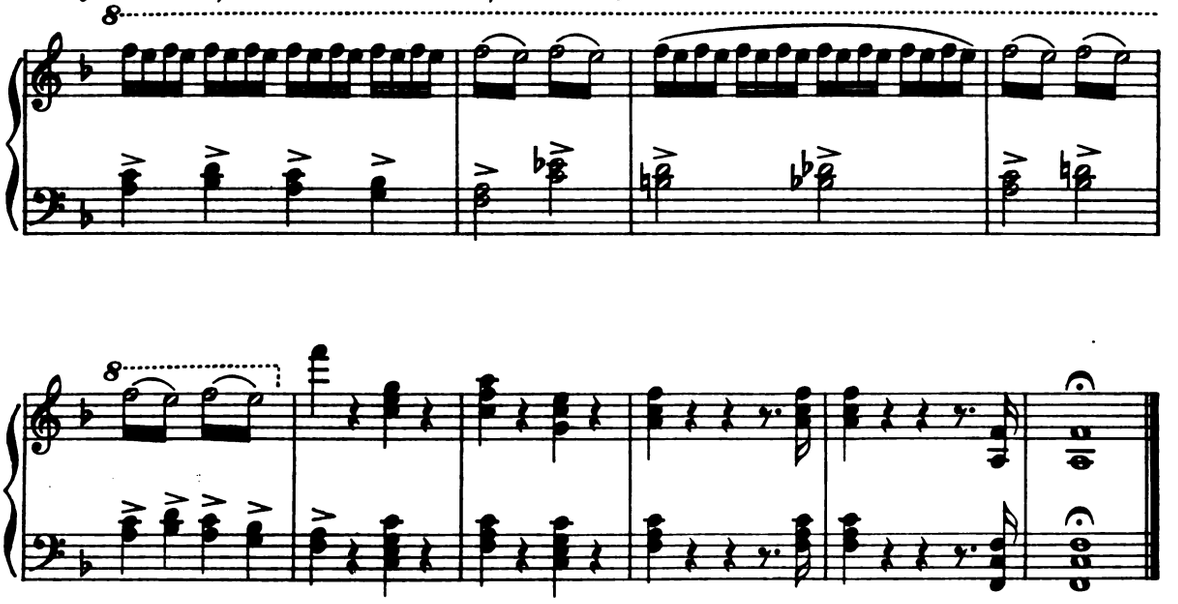

ri, tre - ma! tre - - - - - ma! v'è
fall, trem - ble, there _____ is a
vrà! me - co il fra - ter - no
him! Yes, now 'tis known, it is
i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
The de - mons of in - fer - nal wrath To end - less fire thy spir - it
pe - - nar do - - -
Thy spir - - it
pe - - nar do - - -
Thy spir - - it
Di - - - o, e Dio _____ ti pu - ni -
pit - - ying God, His wrath _____ on thee shall
ce - ne - re pie - na ven - det - ta a - vrà, sì, sì, pie - na ven - det - ta a -
known thou'rt guil - ty, sor - cer - ess, be - ware, thou'rt guil - ty, sor - cer - ess, be -
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it


rà, ah sì, ah sì, vè Dio pei mi - se - ri, e
fall, ah, yes, ah, yes, there is a pit-ying God, and
vrà, pie - na ven-det - ta a - vrà, pie - na ven-det - ta a-
ware, ah, now be-ware, yes, be - ware, thou'rt guilt-y, sor - c'ress, be-
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, to end-less fire thy spir- it call, to end-less fire thy spir- it
vrà, do - - vrà, do - - vrà, pe - nar l'a - ni - ma tua do -
call, ah, yes, ah, yes, to end-less fire thy spir - it
vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -
call, to end-less fire thy spir - it call, to end-less fire thy spir - it
8 Tutti
ff
Di - o ti pu - ni - rà, ah sì, ah
His wrath on thee shall fall, shall fall, shall
vrà, pie - na ven - det-ta a - vrà, pie - na ven-det - ta a -
ware, thou sor-cer - ess, be - ware, ah, now be-ware, yes, be -
vrà, l'a - ni-ma tua do - vrà, i - vi pe-nar, pe - nar ed
call, thy im-pious spir- it call, to end-less fire thy spir- it
vrà, l'a - ni-ma tua do - vrà, do - - vrà, do - -
call, thy im-pious spir - it call, ah, yes, ah,
vrà, l'a - ni-ma tua do - vrà, i - vi pe-nar, pe - nar ed
call, thy im-pious spir - it call, to end-less fire thy spir - it
8


sì, v'è Dio pei mi - se - ri, e Di - o ti pu - ni -
fall, there is a pit - ying God, and His wrath on thee shall
vrà, pie - na ven - det - ta a - vrà, pie - na ven - det - ta a -
ware, thou guilt - y sor - c'ress, be - ware, thou sor - cer - ess, be -
ar - de - re l'a - ni - ma tuo do - vrà, l'a - ni - ma tua do -
call, to end - less fire thy spir - it call, thy im - pious spir - it
vrà, pe - nar l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -
yes, to end - less fire thy spir - it call, thy im - pious spir - it
ar - de - re l'a - ni - ma tua do - vrà, l'a - ni - ma tua do -
call, to end - less fire thy spir - it call, thy im - pious spir - it
ff
rà, sì, pu - ni - rà, ti pu - ni - rà, ti pu - ni -
fall, His wrath shall fall, His wrath shall fall, ah, yes, His
vrà, pie - na ven - det - ta a - vrà, pie - na ven - det - ta a - vrà, ven - det - ta a -
ware, thou sor - cer - ess, be - ware, thou sor - cer - ess, be - ware, thou guilty
vrà, pe - nar, pe - nar do - vrà, pe - nar, pe - nar do - vrà, pe - nar do -
call, thy impious spir - it call, thy impious spir - it call, to end - less
vrà, pe - nar do - vrà, pe - nar do - vrà, pe - nar do -
call, thy spir - it call, thy spir - it call, to end - less
vrà, pe - nar do - vrà, pe - nar do - vrà, pe - nar do -
call, thy spir - it call, thy spir - it call, to end - less



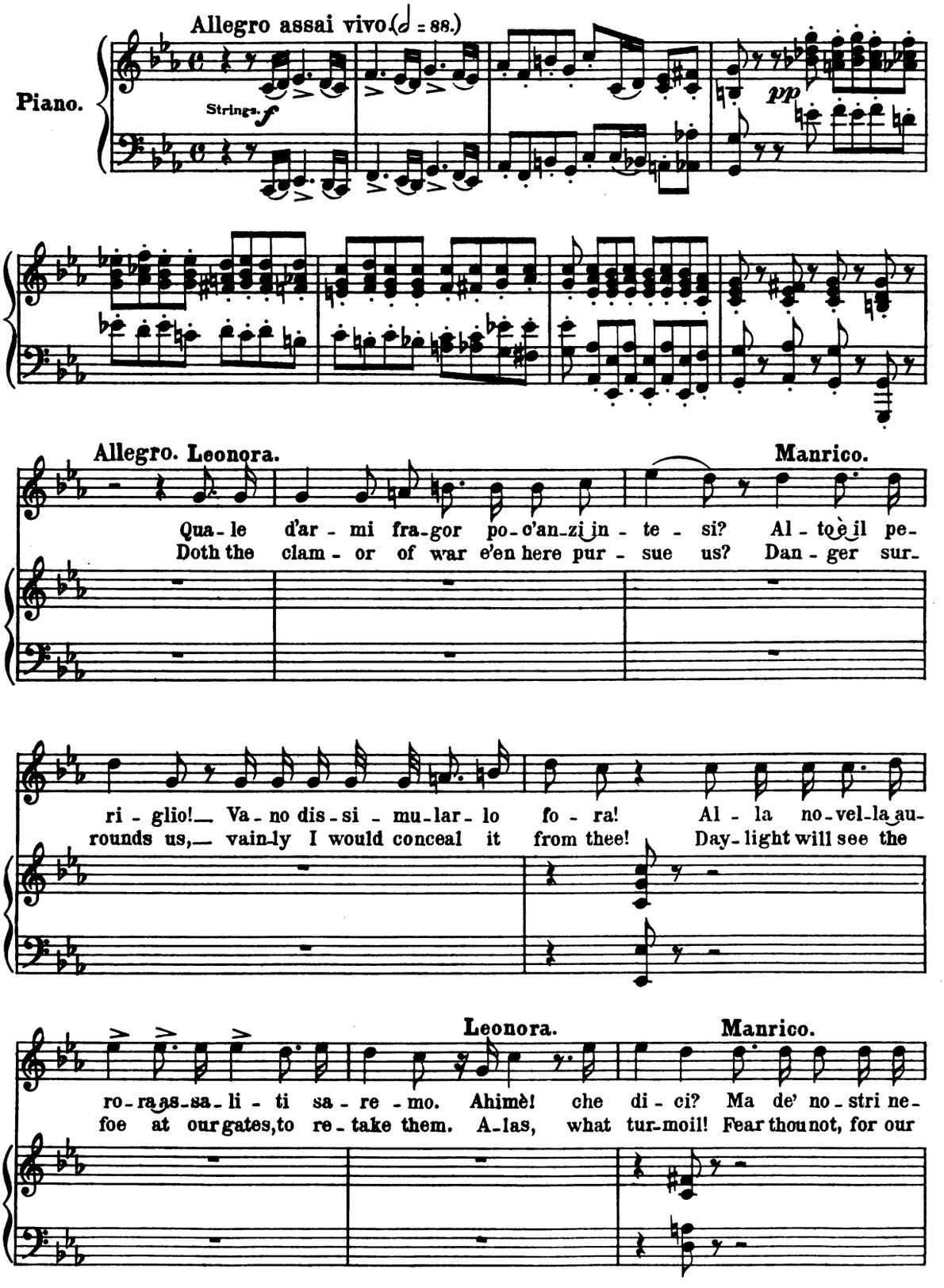
off by the Guards, while he enters his tent, followed by Ferrando.

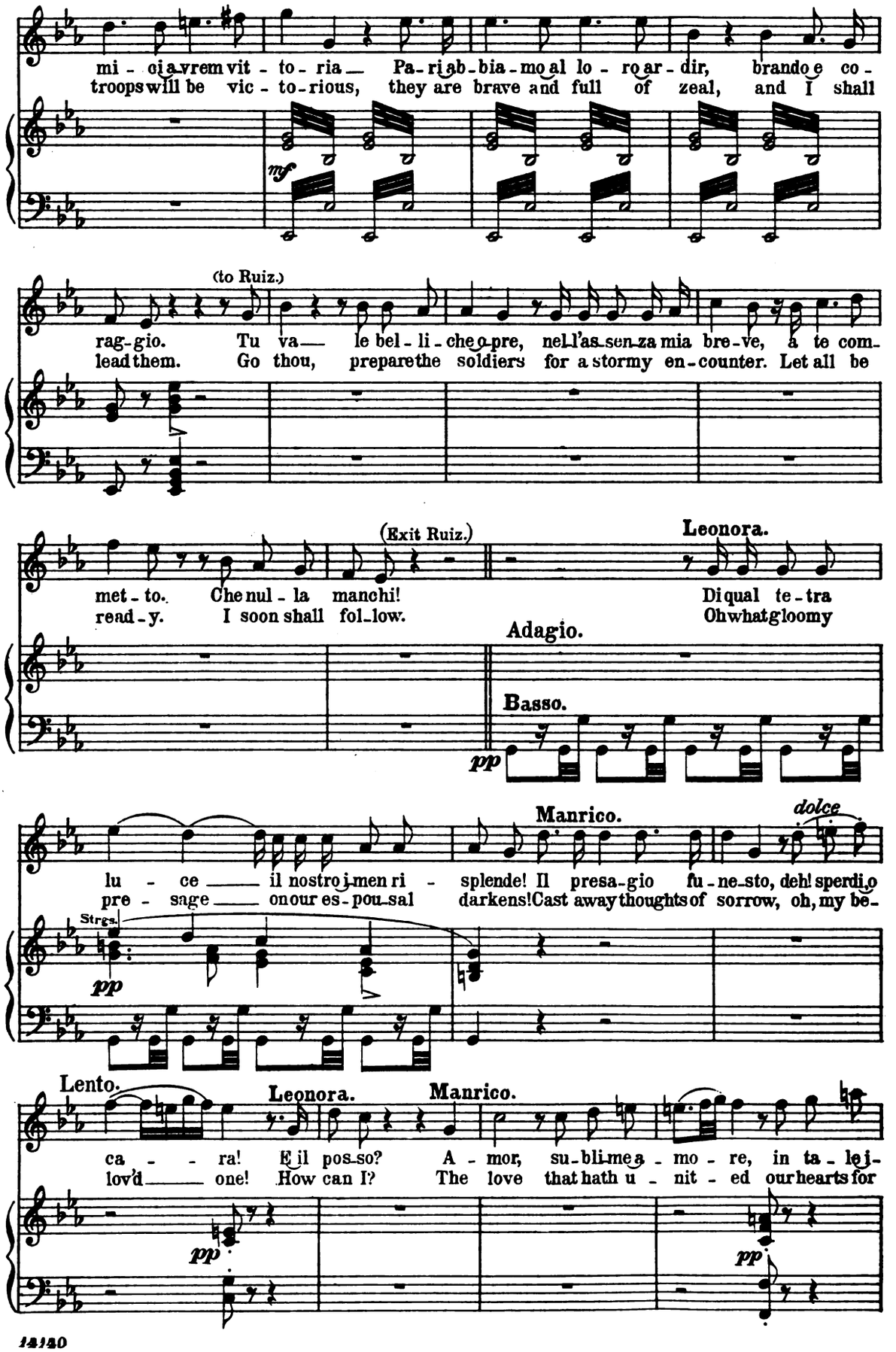


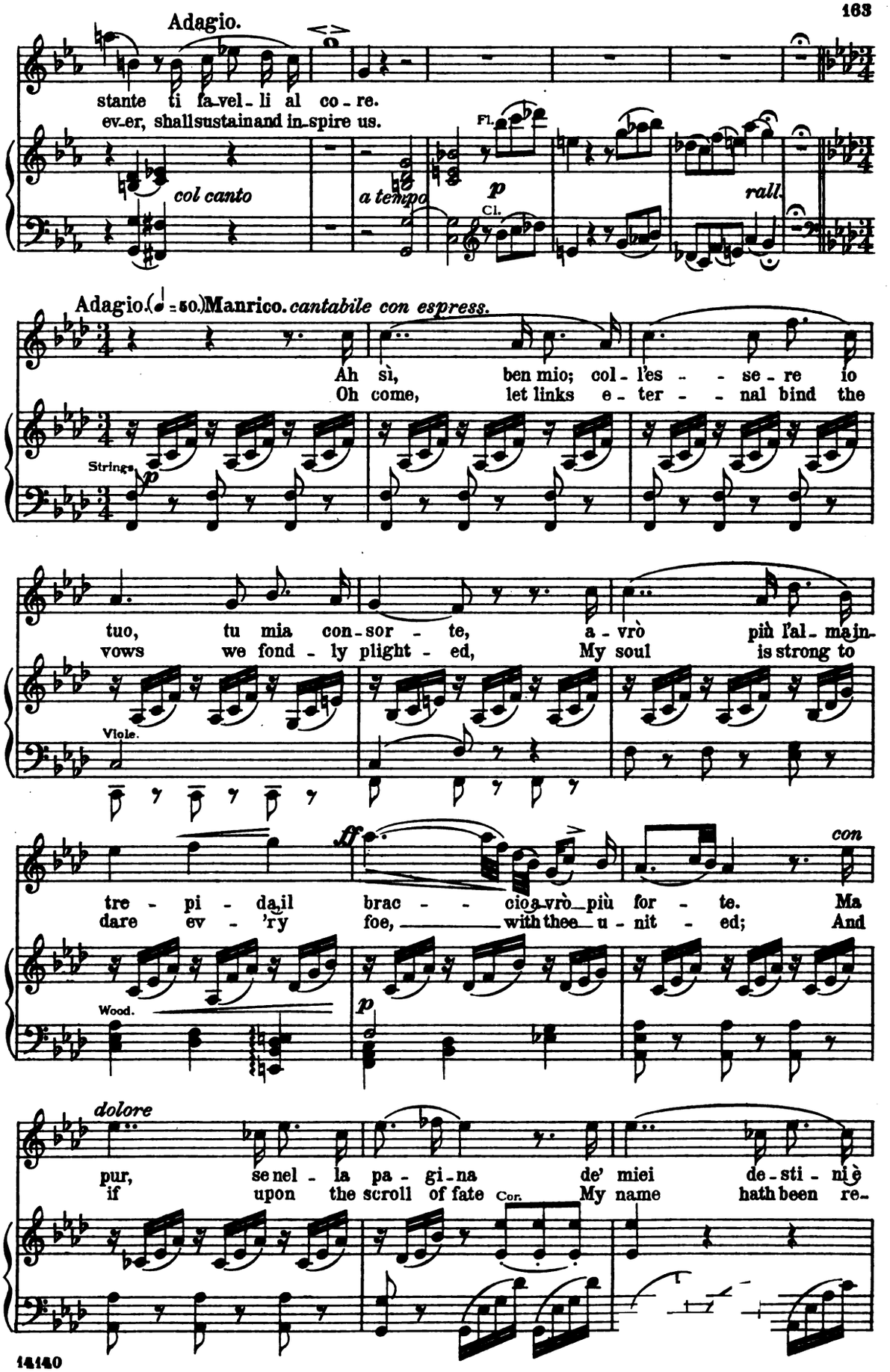
Nº 18. "Ah sì, ben mio."

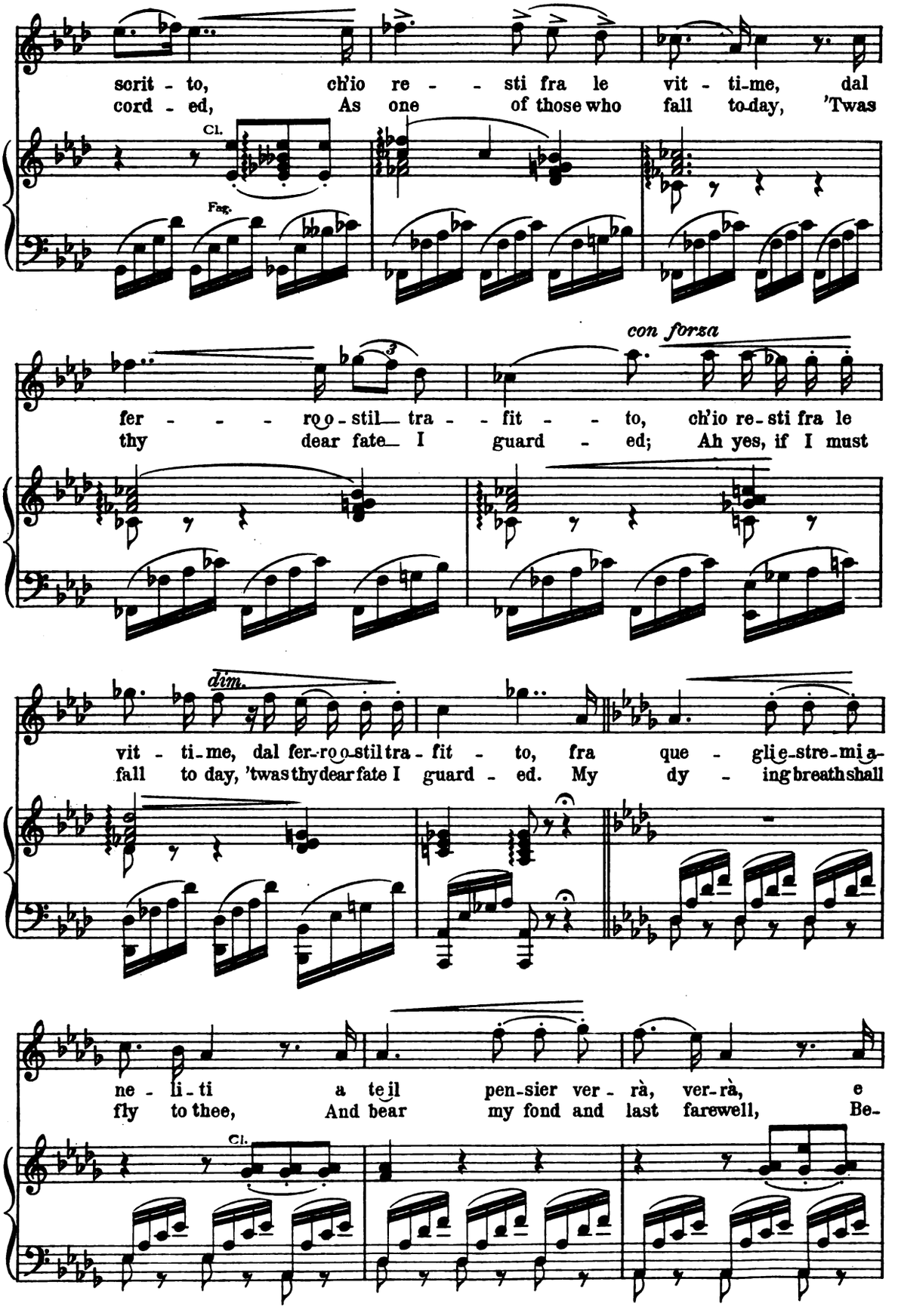
Recitative and Air.

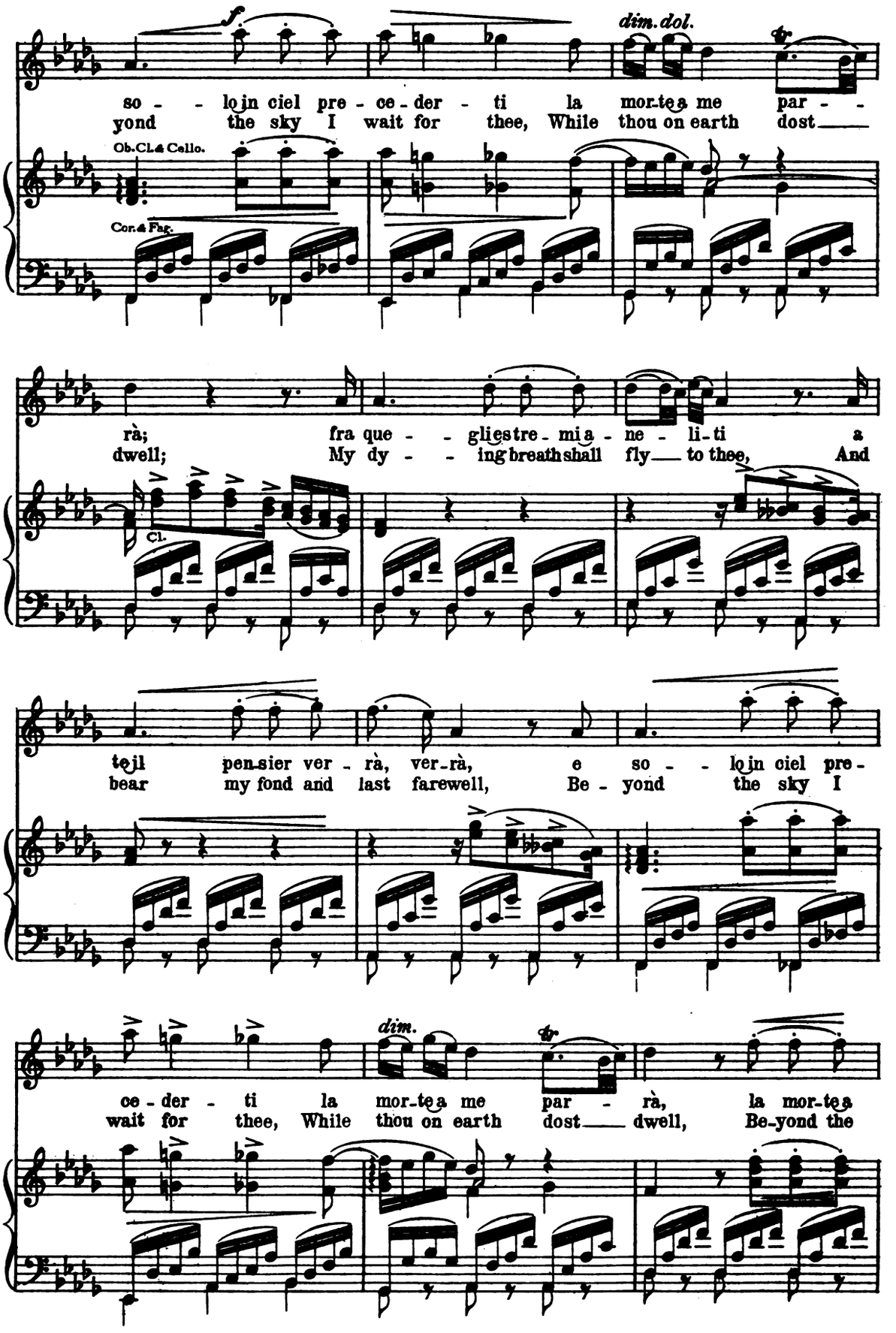
A hall adjacent to the chapel in Castellor; a balcony at the back.

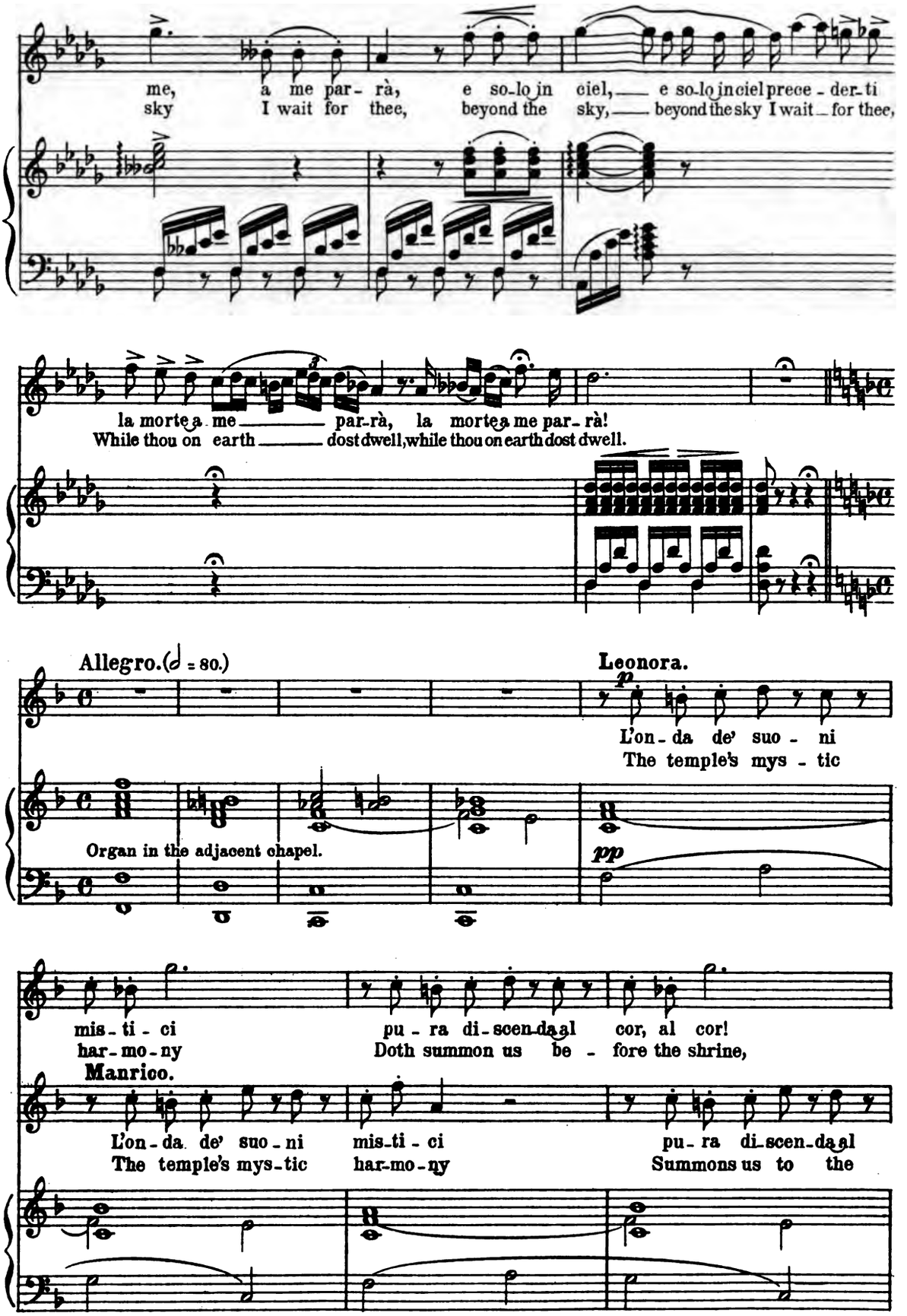


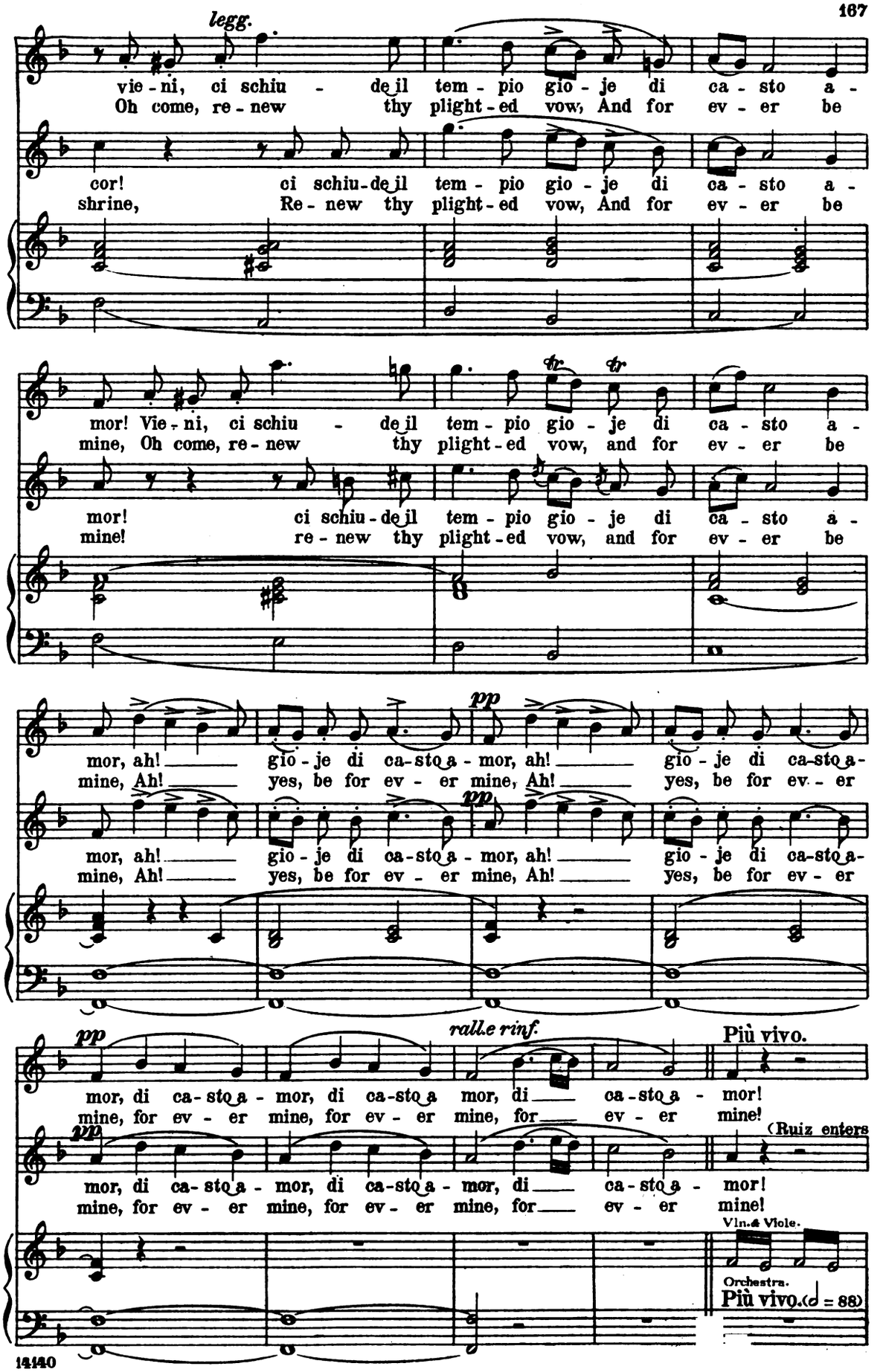

mi - ci a vrem vit - to - ria — Pa - ri ab - bia - mo al lo - ro ar - dir, brando e co -
troops will be vic - to - rious, they are brave and full of zeal, and I shall
mf
(to Ruiz.)
rag - gio. Tu va — le bel - li - che o pre, nell'as - sen - za mia bre - ve, a te com -
lead them. Go thou, prepare the soldiers for a stormy en - counter. Let all be
(Exit Ruiz.)
Leonora.
met - to. Che nul - la manchi!
read - y. I soon shall fol - low.
Di qual te - tra
Oh what gloomy
Adagio.
Basso.
pp
Manrico.
dolce
lu - ce — il nostro i - men ri - splende! Il presa - gio fu - ne - sto, deh! sperdi o
pre - sage — on our es - pou - sal darkens! Cast away thoughts of sorrow, oh, my be -
Strgs.
pp
Lento.
Leonora.
Manrico.
ca - - ra! E il pos - so? A - mor, su - bli - me a - mo - re, in ta - le i -
lov'd — one! How can I? The love that hath u - nit - ed our hearts for
pp
pp

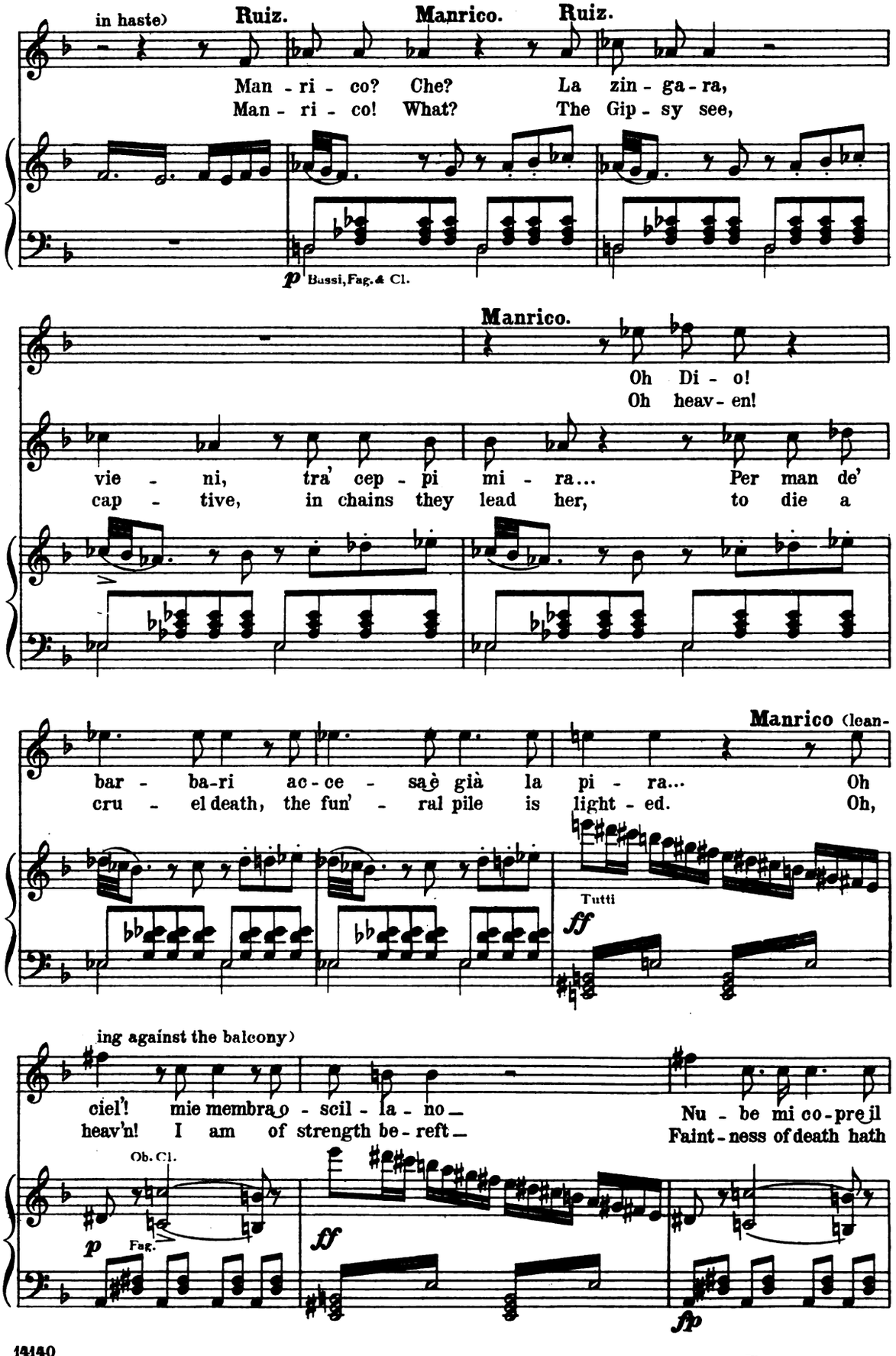

Adagio.
stante ti fa-vel-li al co-re.
ev-er, shall sustain and in-spire us.
col canto
a tempo
p
Fl.
Cl.
rall.
Adagio. (♩ = 50.) Manrico. cantabile con espress.
Ah sì, ben mio; col-l'es - - se-re io
Oh come, let links e-ter - - nal bind the
Strings.
p
tuo, tu mia con-sor - te, a-vrò più l'al-main-
vows we fond-ly plight-ed, My soul is strong to
Viole.
ff
con
tre-pi-da il brac - - cio a-vrò più for-te. Ma
dare ev-'ry foe, with thee u-nit-ed; And
Wood.
p
dolore
pur, se nel-la pa-gi-na de' miei de-sti-ni è
if upon the scroll of fate My name hath been re-
Cor.

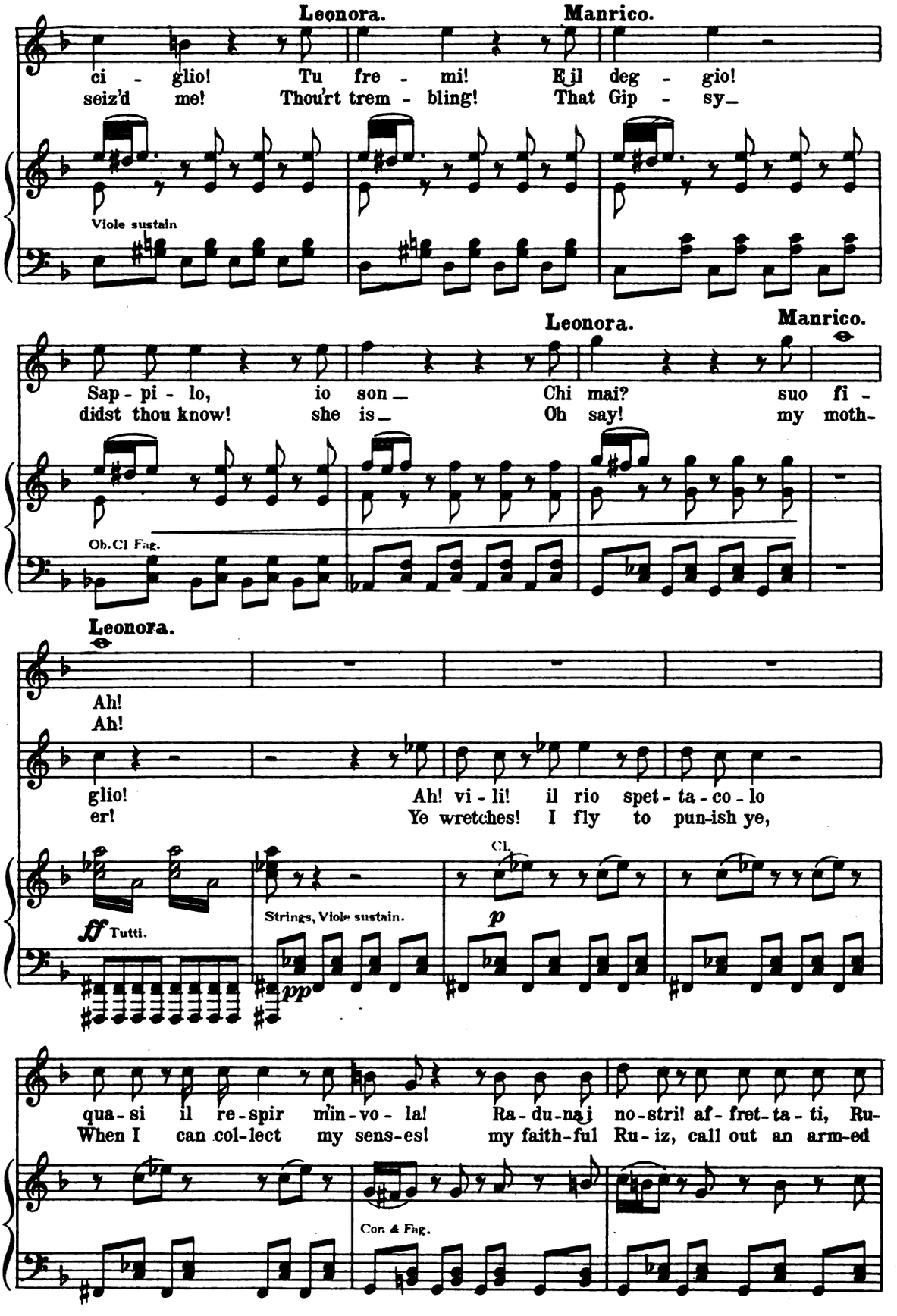

scrit - to, ch'io re - - sti fra le vit - ti-me, dal
cord - ed, As one of those who fall to-day, 'Twas
Cl.
Fag.
con forza
fer - - - ro-stil tra - - fit - - to, ch'io re-sti fra le
thy dear fate I guard - ed; Ah yes, if I must
dim.
vit - ti-me, dal fer-ro-stil tra - fit - to, fra que - gli e-stre-mi a-
fall to day, 'twas thy dear fate I guard - ed. My dy - ing breath shall
ne - li - ti a te il pen-sier ver - rà, ver-rà, e
fly to thee, And bear my fond and last farewell, Be-
Cl.

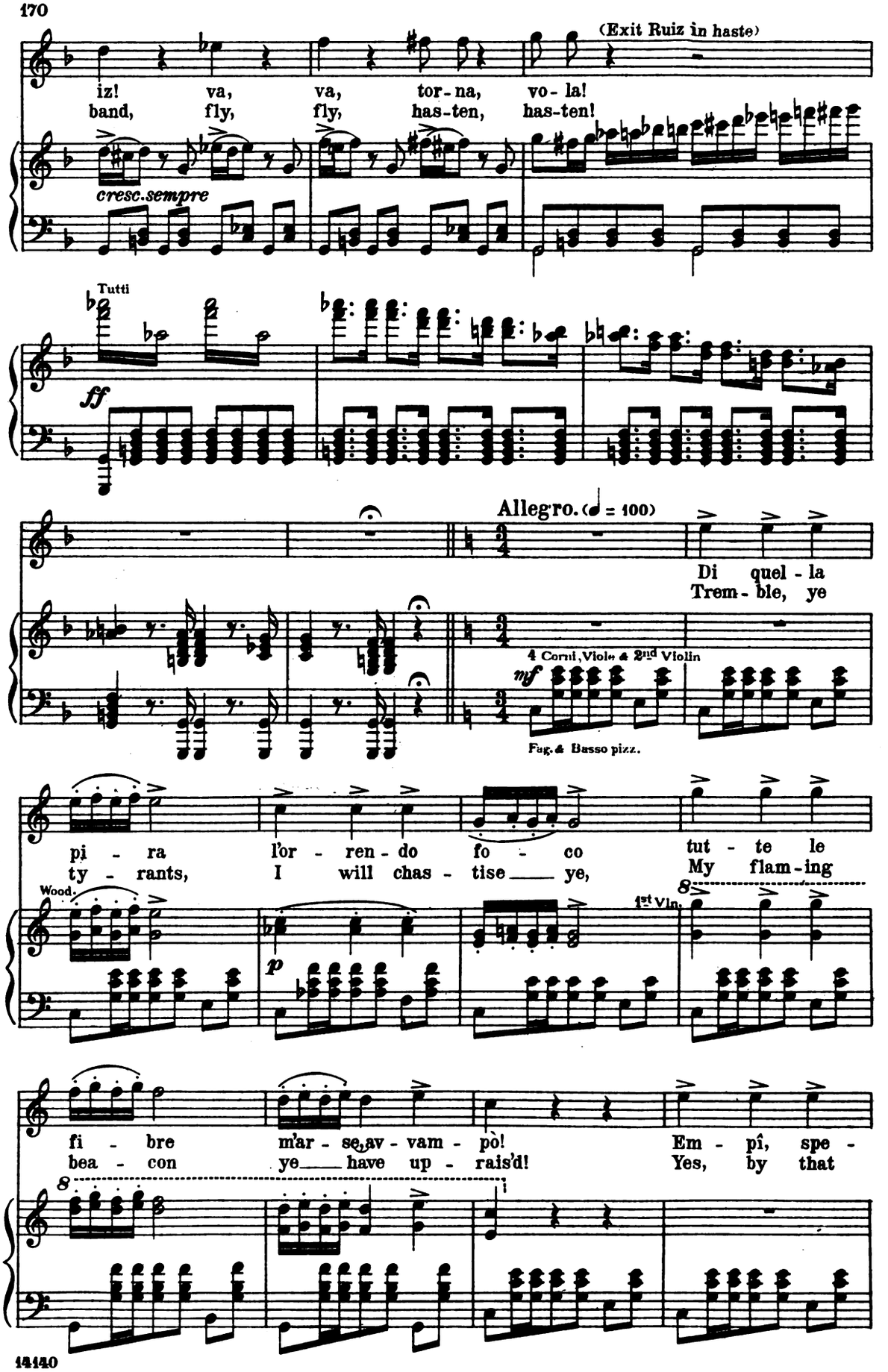

dim. dol.
so - - lo in ciel pre - ce - der - ti la mor-te a me par - -
yond the sky I wait for thee, While thou on earth dost
Ob. Cl. & Cello.
Cor. & Fag.
rà; fra que - - gliestre - mia - ne - li - ti a
dwell; My dy - - ing breath shall fly to thee, And
Cl.
te il pen-sier ver - rà, ver-rà, e so - - lo in ciel pre -
bear my fond and last farewell, Be - yond the sky I
dim.
ce - der - ti la mor-te a me par - rà, la mor-te a
wait for thee, While thou on earth dost dwell, Be-yond the

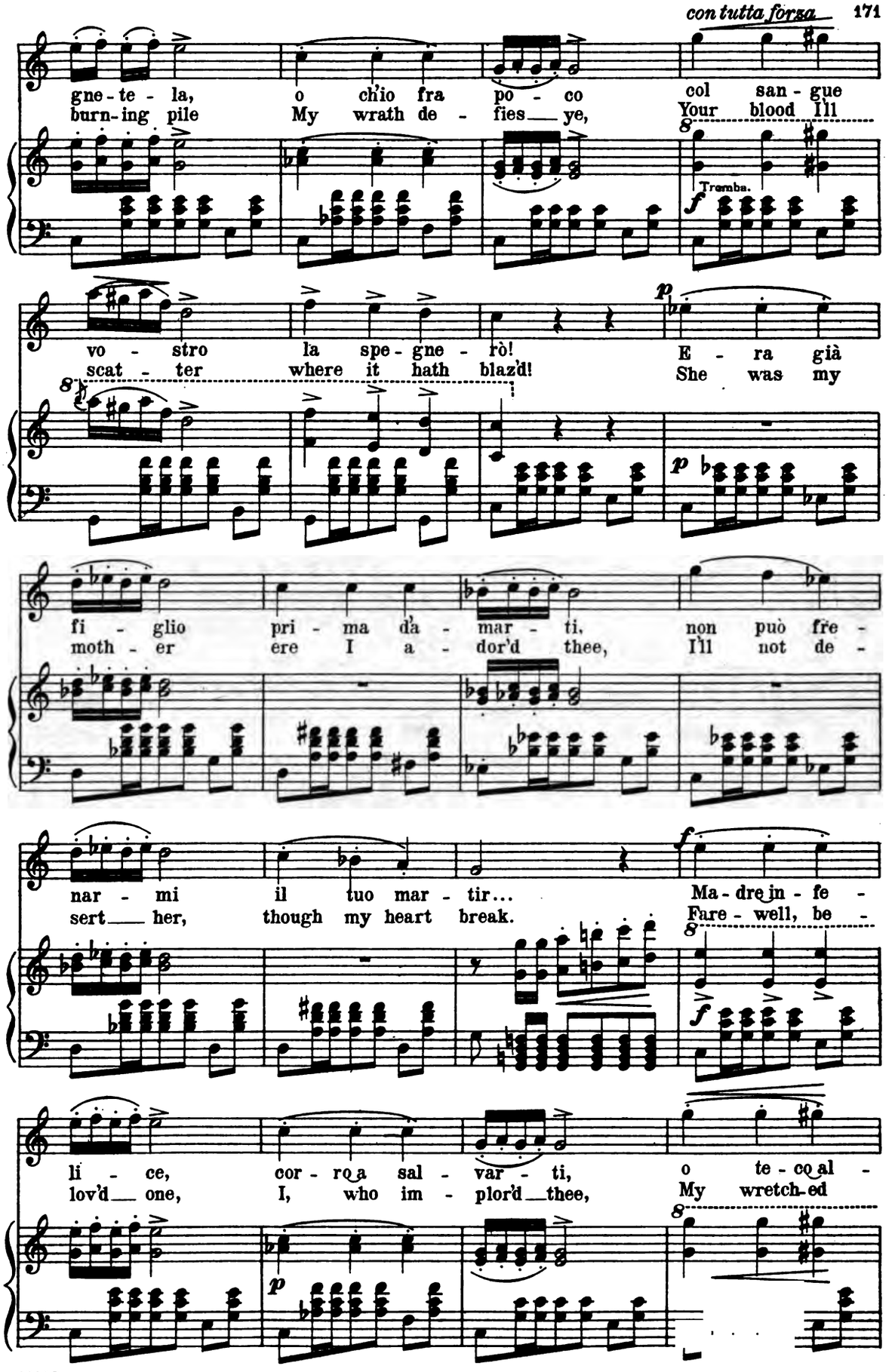

me, a me par- rà, e so-lo in ciel, e so-lo in ciel prece - der-ti
sky I wait for thee, beyond the sky, beyond the sky I wait for thee,
la morte a me par-rà, la morte a me par-rà!
While thou on earth dost dwell, while thou on earth dost dwell.
Allegro. (𝅗𝅥 = 80.)
Leonora.
p
L'on - da de' suo - ni
The temple's mys - tic
Organ in the adjacent chapel.
pp
mis - ti - ci pu - ra di-scen-da al cor, al cor!
har - mo - ny Doth summon us be - fore the shrine,
Manrico.
L'on - da de' suo - ni mis-ti - ci pu - ra di-scen-da al
The temple's mys-tic har-mo-ny Summons us to the


legg.
vie - ni, ci schiu - de il tem - pio gio - je di ca - sto a -
Oh come, re - new thy plight - ed vow, And for ev - er be
cor! ci schiu - de il tem - pio gio - je di ca - sto a -
shrine, Re - new thy plight - ed vow, And for ev - er be
mor! Vie - ni, ci schiu - de il tem - pio gio - je di ca - sto a -
mine, Oh come, re - new thy plight - ed vow, and for ev - er be
mor! ci schiu - de il tem - pio gio - je di ca - sto a -
mine! re - new thy plight - ed vow, and for ev - er be
pp
mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er
mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -
mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er
pp
rall.e rinf.
Più vivo.
mor, di ca - sto a - mor, di ca - sto a mor, di ca - sto a - mor!
mine, for ev - er mine, for ev - er mine, for ev - er mine!
(Ruiz enters
mor, di ca - sto a - mor, di ca - sto a - mor, di ca - sto a - mor!
mine, for ev - er mine, for ev - er mine, for ev - er mine!
Vln. & Viole.
Orchestra.
Più vivo. (♩ = 88)


in haste)
Ruiz.
Manrico.
Ruiz.
Man - ri - co? Che? La zin - ga - ra,
Man - ri - co! What? The Gip - sy see,
p Bassi, Fag. & Cl.
Manrico.
Oh Di - o!
Oh heav - en!
vie - ni, tra' cep - pi mi - ra... Per man de'
cap - tive, in chains they lead her, to die a
Manrico (lean-
bar - ba-ri ac - ce - sa è già la pi - ra... Oh
cru - el death, the fun' - ral pile is light - ed. Oh,
Tutti
ff
ing against the balcony)
ciel'! mie membra o - scil - la - no Nu - be mi co - pre il
heav'n! I am of strength be - reft Faint - ness of death hath
Ob. Cl.
p
Fag.
ff
fp


Leonora.
Manrico.
ci - glio! Tu fre - mi! E il deg - gio!
seiz'd me! Thou'rt trem - bling! That Gip - sy_
Viole sustain
Leonora.
Manrico.
Sap - pi - lo, io son_ Chi mai? suo fi -
didst thou know! she is_ Oh say! my moth-
Ob. Cl Fag.
Leonora.
Ah!
Ah!
glio! Ah! vi - li! il rio spet - ta - co - lo
er! Ye wretches! I fly to pun-ish ye,
ff Tutti.
Strings, Viole sustain.
Cl.
p
pp
qua - si il re - spir min - vo - la! Ra - du - naj no - stri! af - fret - ta - ti, Ru-
When I can col-lect my sens-es! my faith-ful Ru - iz, call out an arm-ed
Cor. & Fag.


(Exit Ruiz in haste)
iz! va, va, tor-na, vo-la!
band, fly, fly, has-ten, has-ten!
cresc.sempre
Tutti
ff
Allegro. (♩ = 100)
Di quel-la
Trem-ble, ye
4 Corni, Viole & 2nd Violin
mf
Fag. & Basso pizz.
pi-ra l'or-ren-do fo-co tut-te le
ty-rants, I will chas-tise ye, My flam-ing
Wood.
p
1st Vln.
fi-bre m'ar-se, av-vam-pò! Em-pî, spe-
bea-con ye have up-rais'd! Yes, by that


con tutta forza
gne - te - la, o ch'io fra po - co col san - gue
burn-ing pile My wrath de - fies ye, Your blood I'll
Tromba.
vo - stro la spe - gne - rò! E - ra già
scat - ter where it hath blaz'd! She was my
fi - glio pri - ma da - mar - ti, non può fre -
moth - er ere I a - dor'd thee, I'll not de -
nar - mi il tuo mar - tir... Ma - dre in - fe -
sert her, though my heart break. Fare - well, be -
li - ce, cor - ro a sal - var - ti, o te - co al -
lov'd one, I, who im - plor'd thee, My wretch-ed

Più vivo.

me - no cor- ro a mo - rir, o te - co al - men cor-ro a mo-
moth - er can - not for - sake, My moth - er I can - not for-

rir, o te - co al - men, o te - - - co a mo -
sake, my moth - er I can - not - - - - - for -

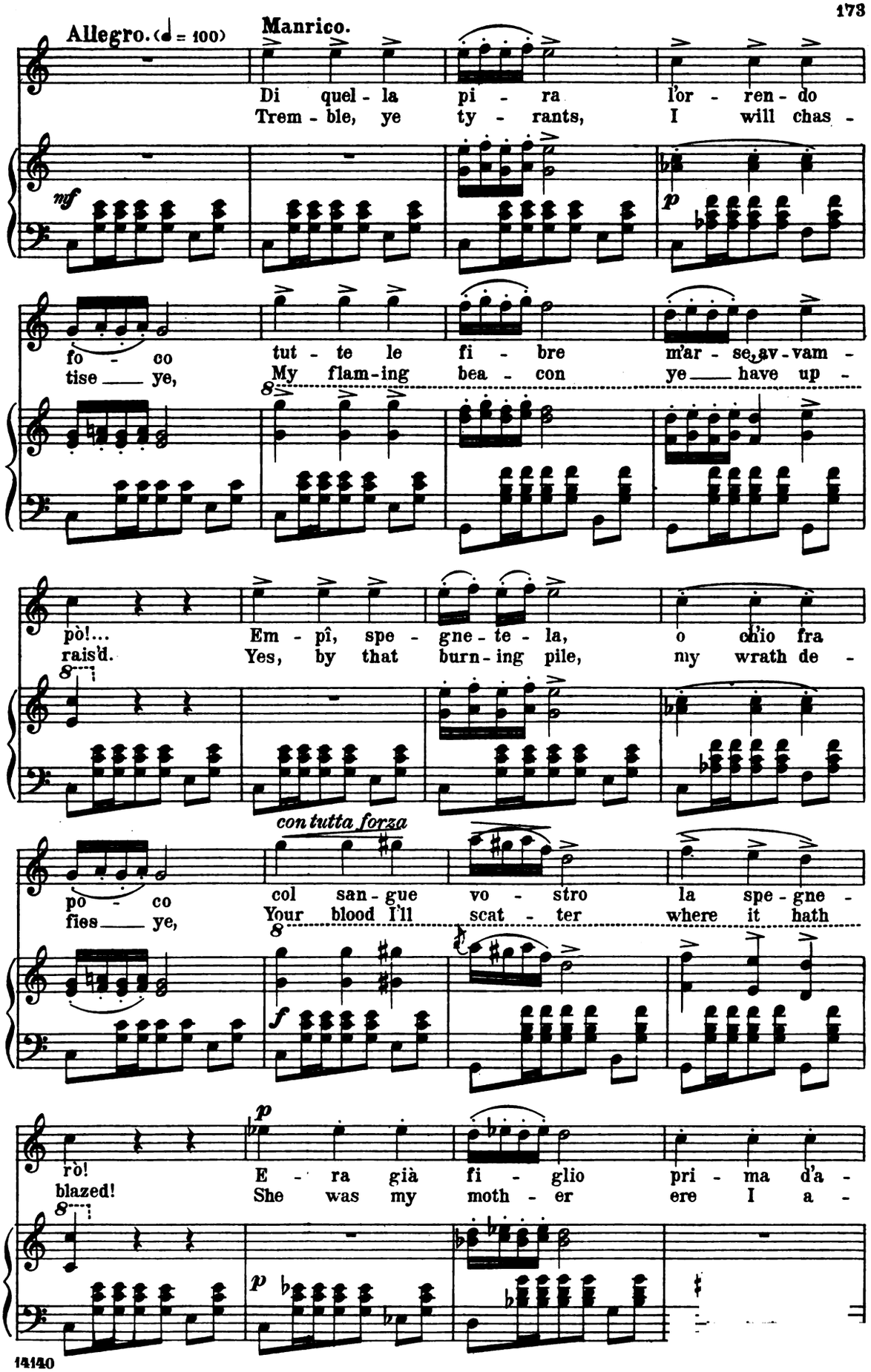
Leonora.

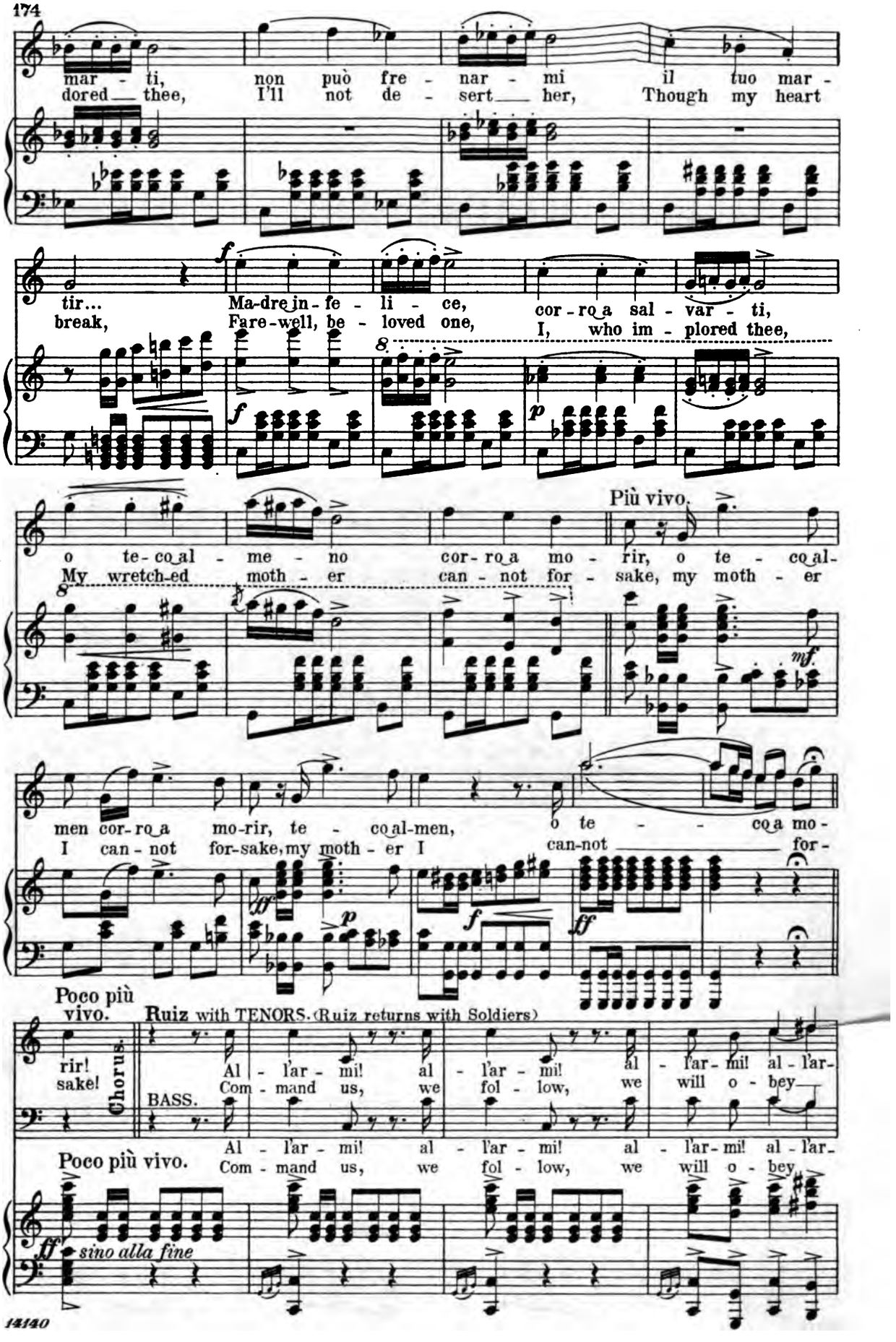
rir! Non reg-go a col - pi tan-to fu - ne - sti... Oh quan - to
sake! Oh my be - lov - ed, and must thou leave me, Oh would in

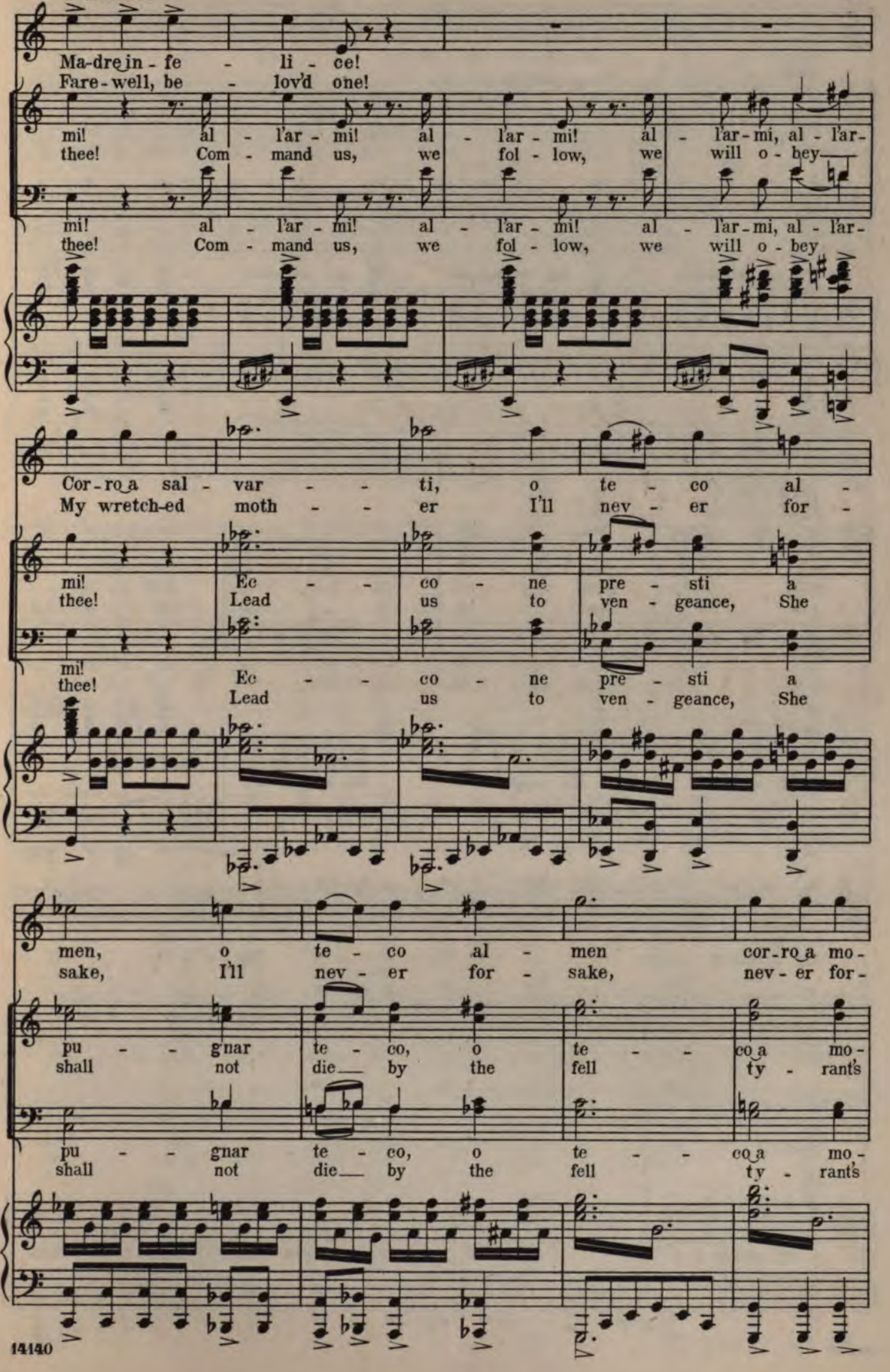
Vln.

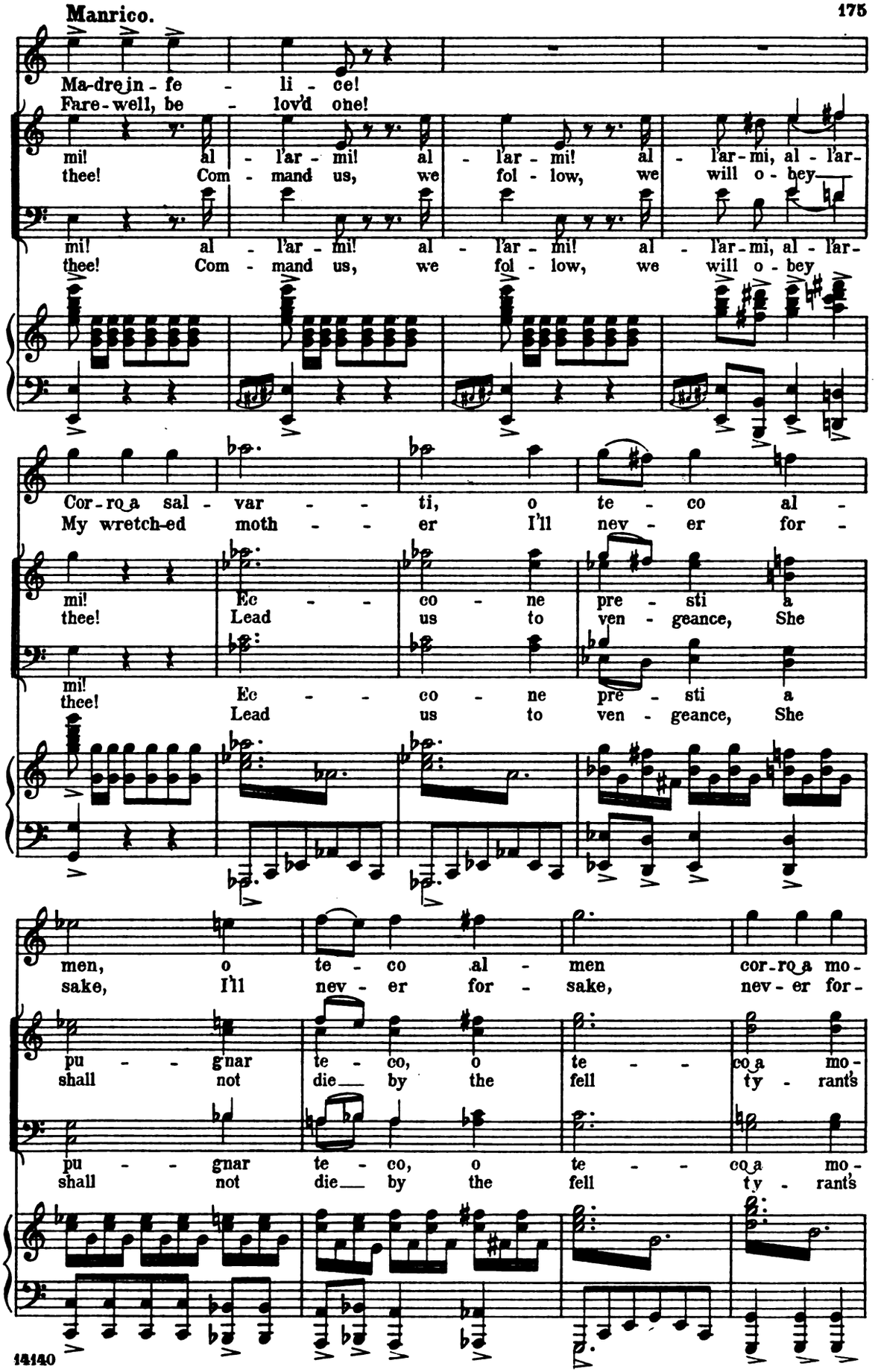
me - glio sa - ria mo - rir! Oh quan - to me - - - glio sa-
death that I might a - wake! Oh would in death that I

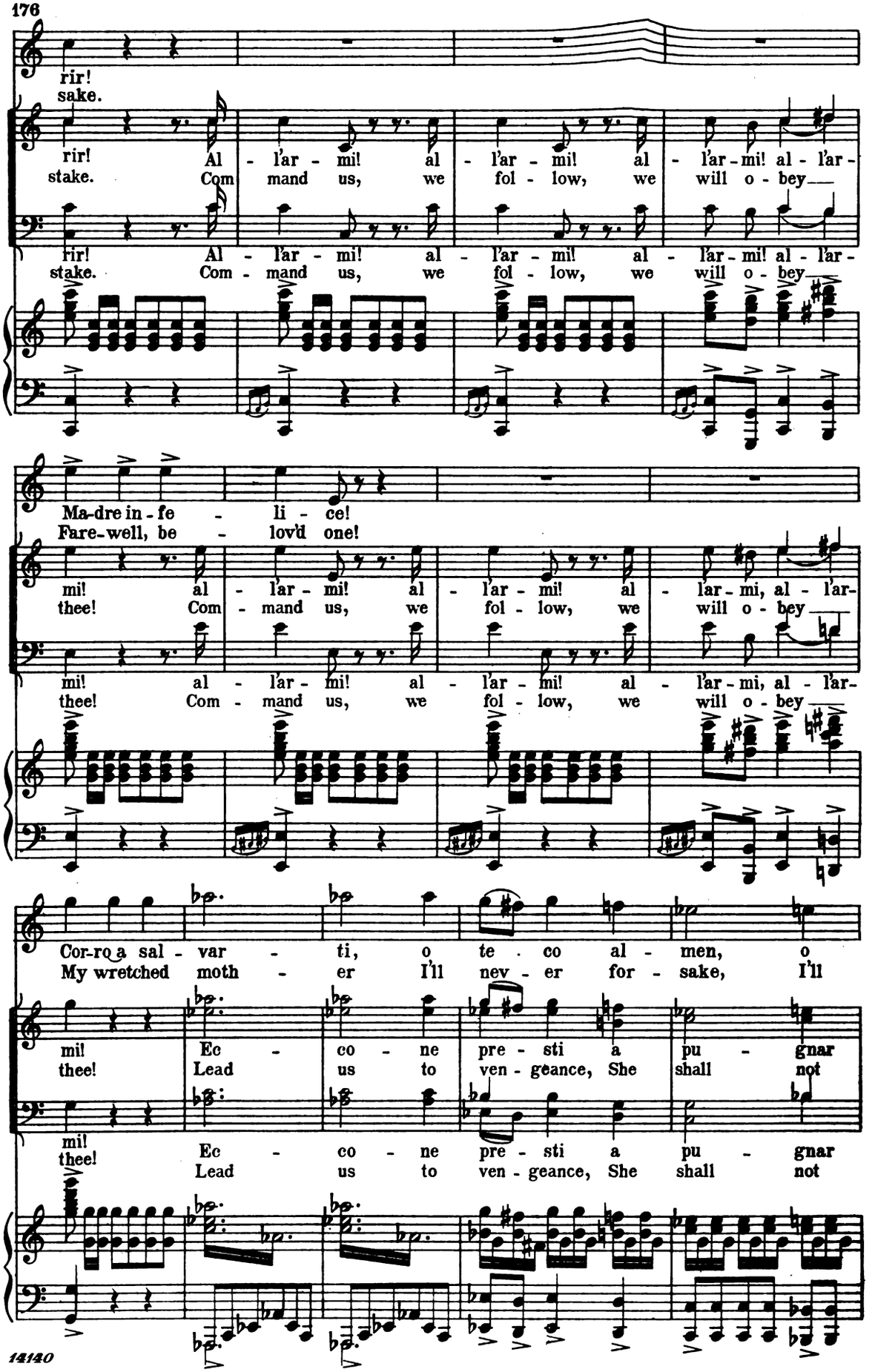
ria mo - rir!
might a - wake!

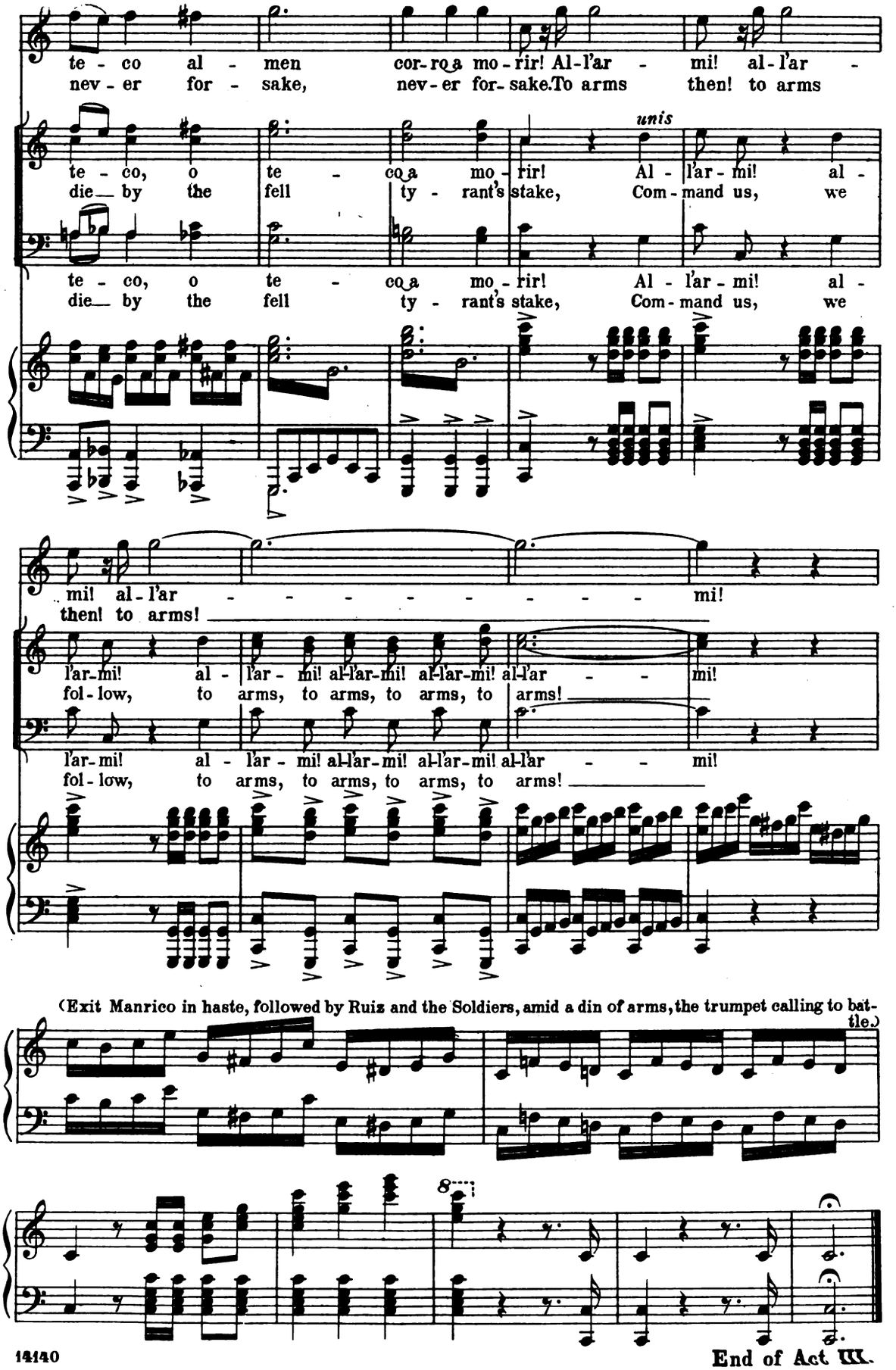

Allegro. (♩ = 100)
Manrico.
Di quel - la pi - ra l'or - ren - do
Trem - ble, ye ty - rants, I will chas -
mf
p
fo - co tut - te le fi - bre m'ar - se, av - vam -
tise ye, My flam-ing bea - con ye have up -
pò!... Em - pî, spe - gne - te - la, o chio fra
rais'd. Yes, by that burn-ing pile, my wrath de -
con tutta forza
po - co col san - gue vo - stro la spe - gne -
fies ye, Your blood I'll scat - ter where it hath
f
rò! E - ra già fi - glio pri - ma d'a -
blazed! She was my moth - er ere I a -
p
p


mar - ti, non può fre - nar - mi il tuo mar -
dored thee, I'll not de - sert her, Though my heart
tir... Ma-dre in-fe - li - ce, cor-ro a sal - var - ti,
break, Fare-well, be - loved one, I, who im - plored thee,
Più vivo.
o te-co al - me - no cor-ro a mo - rir, o te - co al-
My wretch-ed moth - er can - not for - sake, my moth - er
men cor-ro a mo-rir, te - co al-men, o te - co a mo-
I can - not for-sake, my moth - er I can-not for -
Poco più vivo.
Ruiz with TENORS. (Ruiz returns with Soldiers)
rir! Al - l'ar - mi! al - l'ar - mi! al - l'ar-mi! al - l'ar-
sake! Com - mand us, we fol - low, we will o - bey
Chorus.
BASS.
Al - l'ar - mi! al - l'ar - mi! al - l'ar-mi! al - l'ar-
Poco più vivo.
Com - mand us, we fol - low, we will o - bey
sino alla fine


Ma-dre in - fe - li - ce!
Fare-well, be - lov'd one!
mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al - l'ar-
thee! Com - mand us, we fol - low, we will o - bey
mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al - l'ar-
thee! Com - mand us, we fol - low, we will o - bey
Cor - ro a sal - var - ti, o te - co al -
My wretch-ed moth - er I'll nev - er for -
mi! Ec - co - ne pre - sti a
thee! Lead us to ven - geance, She
mi! Ec - co - ne pre - sti a
thee! Lead us to ven - geance, She
men, o te - co al - men cor - ro a mo -
sake, I'll nev - er for - sake, nev - er for -
pu - gnar te - co, o te - co a mo -
shall not die by the fell ty - rant's
pu - gnar te - co, o te - co a mo -
shall not die by the fell ty - rant's


Ma-dre in - fe - li - ce!
Fare-well, be - lov'd one!
mi! al - l'ar - mi! al - l'ar - mi! al - l'ar-mi, al - l'ar-
thee! Com - mand us, we fol - low, we will o - bey
mi! al - l'ar - mi! al - l'ar - mi! al - l'ar-mi, al - l'ar-
thee! Com - mand us, we fol - low, we will o - bey
Cor-ro a sal - var - - ti, o te - co al -
My wretch-ed moth - - er I'll nev - er for -
mi! Ec - - co - ne pre - sti a
thee! Lead us to ven - geance, She
mi! Ec - - co - ne pre - sti a
thee! Lead us to ven - geance, She
men, o te - co al - men cor-ro a mo-
sake, I'll nev - er for - sake, nev - er for-
pu - - gnar te - co, o te - - co a mo-
shall not die by the fell ty - rant's
pu - - gnar te - co, o te - - co a mo-
shall not die by the fell ty - rant's


rir!
sake.
rir! Al - l'ar - mi! al - l'ar - mi! al - l'ar - mi! al - l'ar -
stake. Com mand us, we fol - low, we will o - bey
rir! Al - l'ar - mi! al - l'ar - mi! al - l'ar - mi! al - l'ar -
stake. Com - mand us, we fol - low, we will o - bey
Ma-dre in - fe - li - ce!
Fare-well, be - lov'd one!
mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al - l'ar -
thee! Com - mand us, we fol - low, we will o - bey
mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al - l'ar -
thee! Com - mand us, we fol - low, we will o - bey
Cor-ro a sal - var - ti, o te . co al - men, o
My wretched moth - er I'll nev - er for - sake, I'll
mi! Ec - co - ne pre - sti a pu - gnar
thee! Lead us to ven - geance, She shall not
mi! Ec - co - ne pre - sti a pu - gnar
thee! Lead us to ven - geance, She shall not



(Exit Manrico in haste, followed by Ruiz and the Soldiers, amid a din of arms, the trumpet calling to battle.)

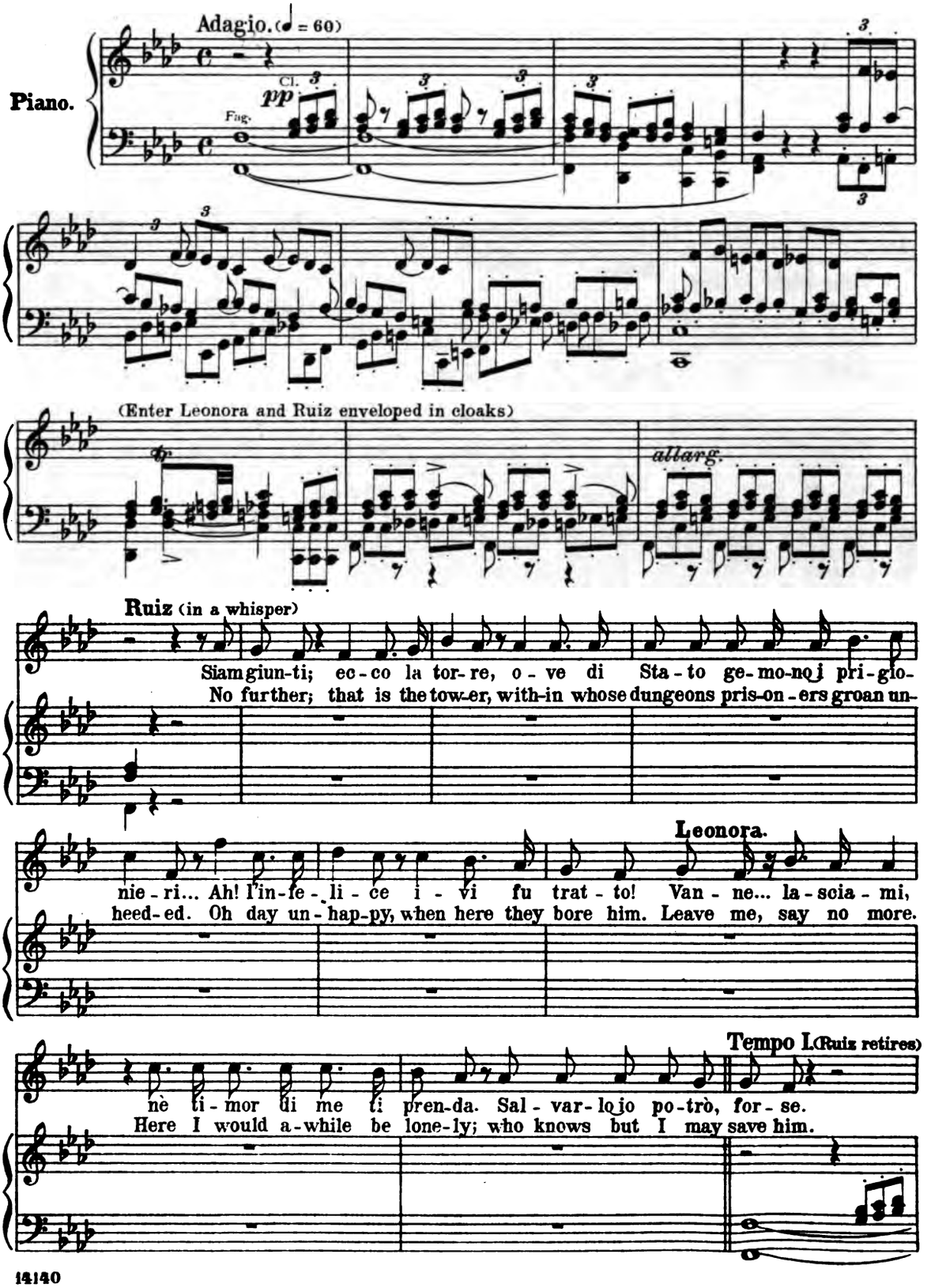
End of Act III.

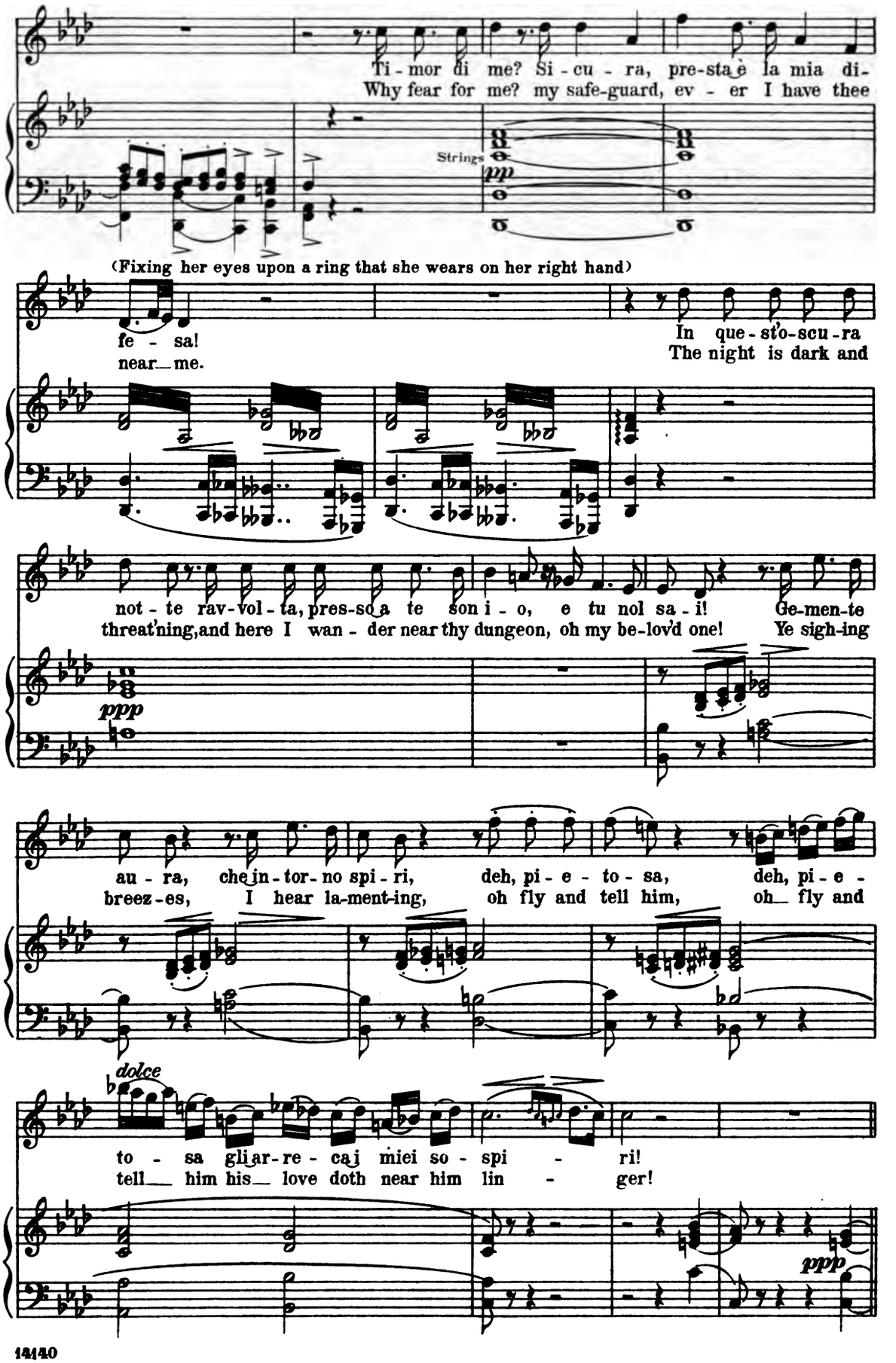
Act IV. The Torture.

Nº 19. "D'amor, sull' ali rosee.,,

Recitative and Aria.

A wing of the Palace of Aliaferia; on one side a tower, with casements secured by iron bars. Dark night.




Ti - mor di me? Si - cu - ra, pre-sta è la mia di-
Why fear for me? my safe-guard, ev - er I have thee
Strings
pp
(Fixing her eyes upon a ring that she wears on her right hand)
fe - sa!
near me.
In que-st'o-scu-ra
The night is dark and
not - te rav-vol - ta, pres-so a te son i - o, e tu nol sa - i!
threat'ning, and here I wan - der near thy dungeon, oh my be-lov'd one!
Ge-men-te
Ye sigh-ing
ppp
au - ra, che in - tor - no spi - ri,
breez-es, I hear la-ment-ing,
deh, pi - e - to - sa,
oh fly and tell him,
deh, pi - e -
oh fly and
dolce
to - sa gli ar - re - ca i miei so - spi - ri!
tell him his love doth near him lin - ger!
ppp

Adagio. ♩ = 50

f *pp con espress*

D'e - mo - sull'a - li ro - se e van - ne, so-spir do-
Love, fly on ros - y pin - ions, Float in dream a-

len - te; del pri-gio-nie - ro mi - se-ro con -
round him; Bear to the cap - tive some re-pose, Ah!

dolce

Fag.

for - ta l'e - gra men - te. Co-m'au - ra di spe - ran - za a -
with thy spell sur - round him. A breath of hope, oh send thou, His

Cl. Cor

Viole

pp

leg - gia in quel-la stan - za; lo de - sta al - le me -
lone - ly hours at - tend thou, In mem - o - ry, oh

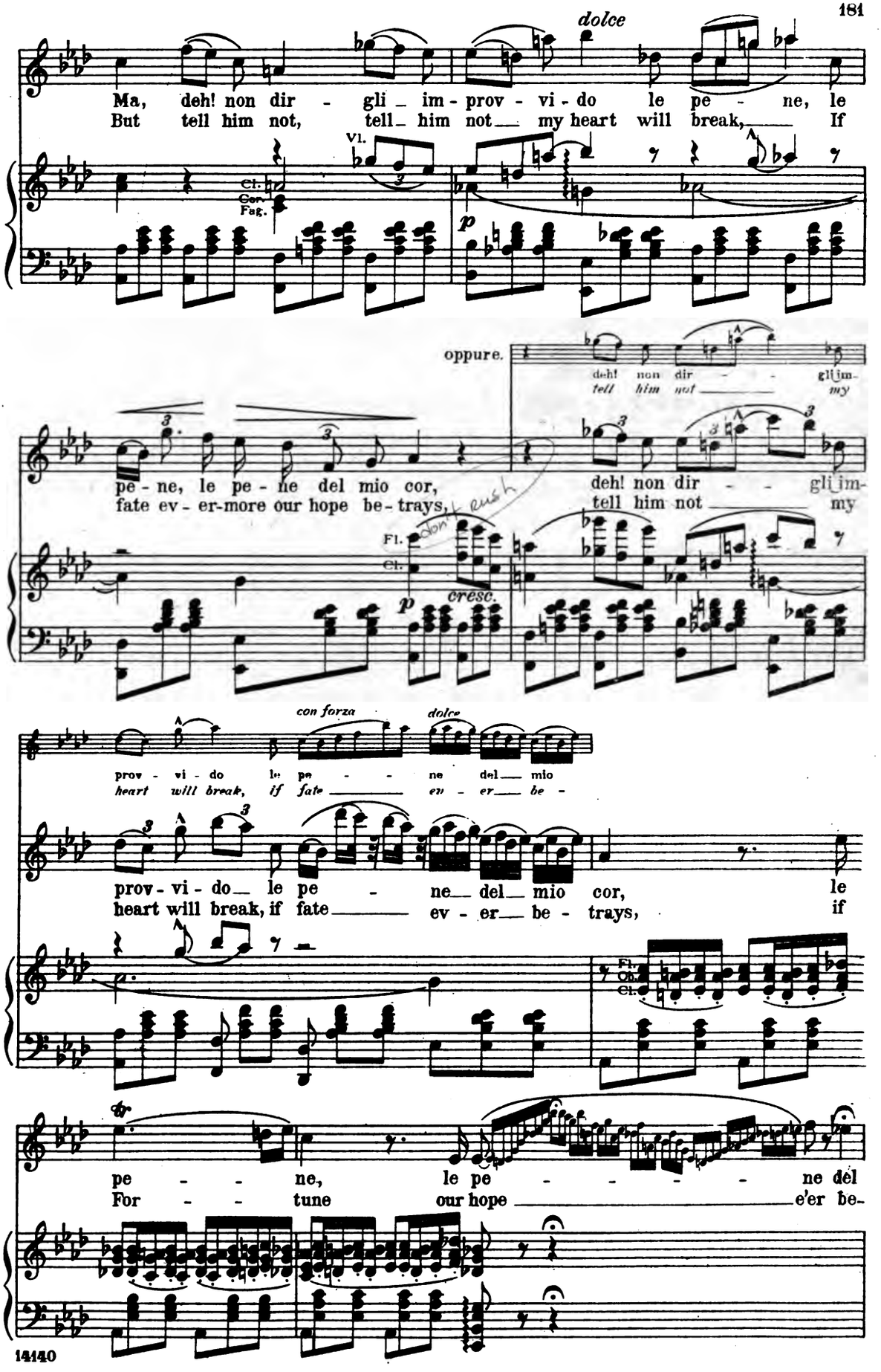
Fl.

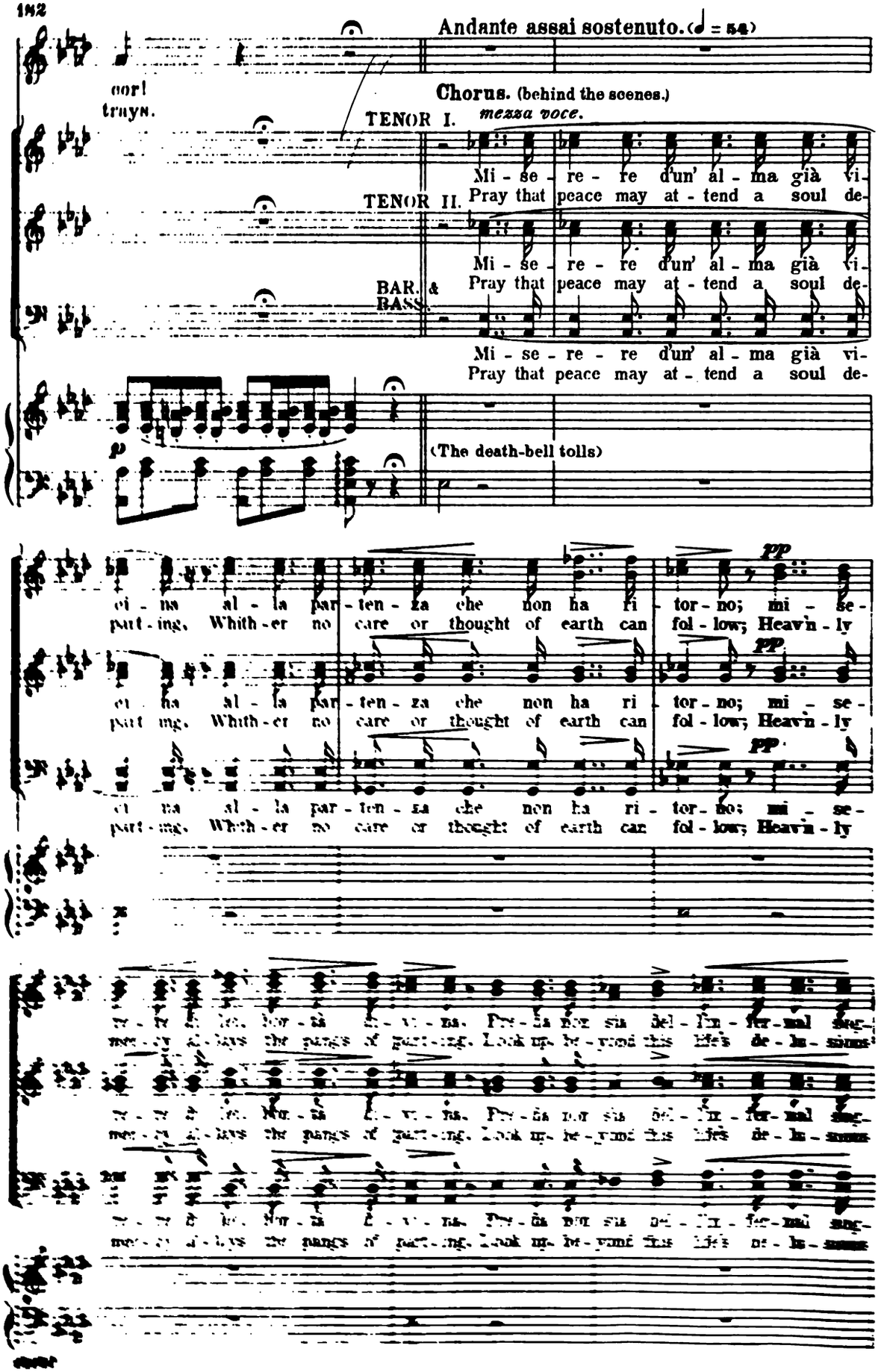
dolce secondando il canto

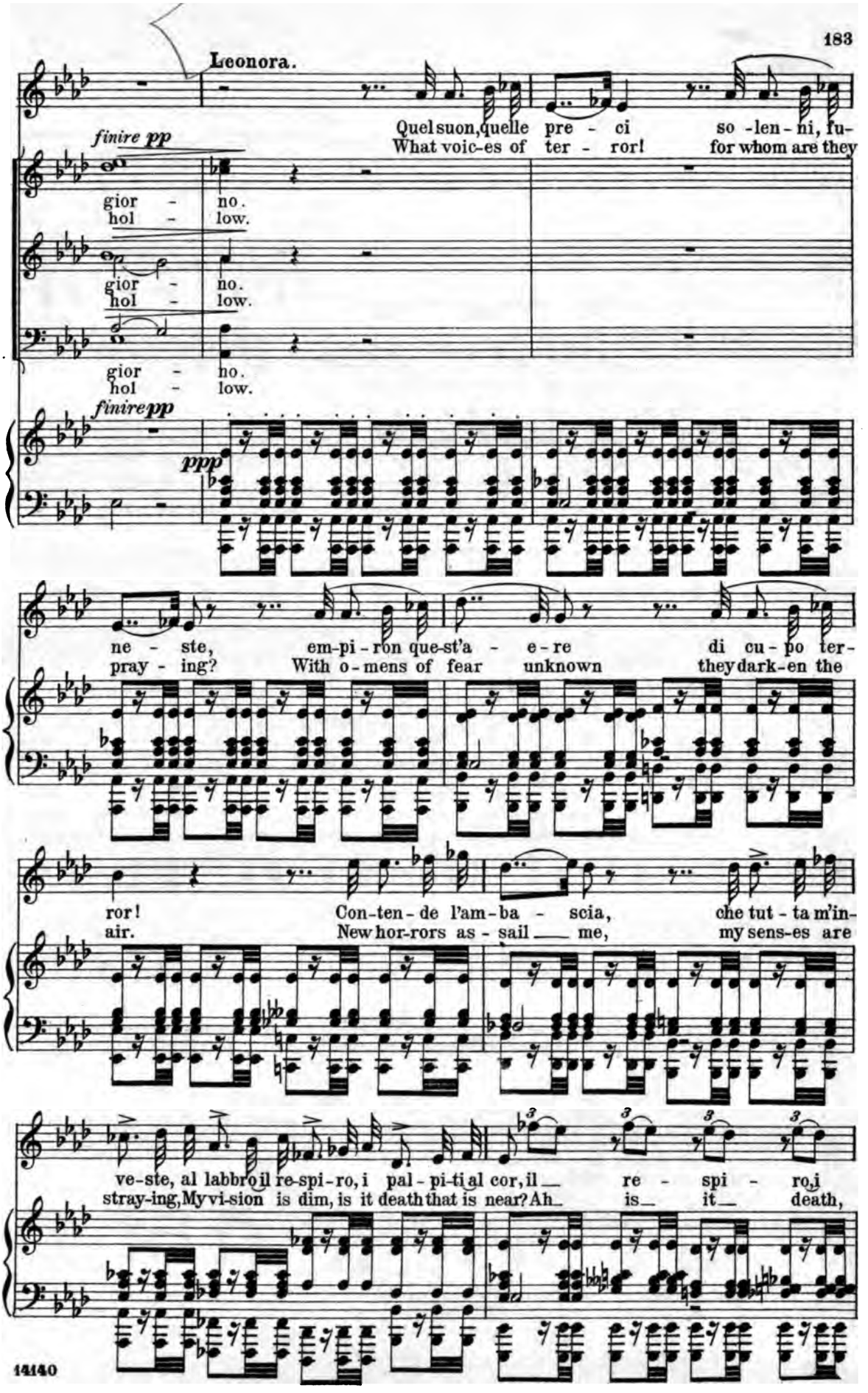
mo - rie, ai so - gni, ai so - gni del - l'a - mor!
waft him The vi - sions of our hap - py days.

8

Fag.


dolce
Ma, deh! non dir - gli - im - prov - vi - do le pe - ne, le
But tell him not, tell - him not — my heart will break, — If
Vl.
Cl.
Cor.
Fag.
p
oppure.
deh! non dir - - gli im-
tell him not — my
pe - ne, le pe - ne del mio cor,
fate ev - er-more our hope be - trays,
don't rush
Fl.
Cl.
p
cresc.
con forza
dolce
prov - vi - do le pe - - ne del mio
heart will break, if fate — ev - er — be -
prov - vi - do — le pe - ne — del — mio cor, le
heart will break, if fate — ev - er — be - trays, if
Fl.
Ob.
Cl.
tr
pe - - ne, le pe - - - - - ne del
For - - tune our hope — e'er be-


Andante assai sostenuto. (♩ = 54)
cor!
trayn.
Chorus. (behind the scenes.)
mezza voce.
TENOR I.
Mi - se - re - re d'un' al - ma già vi-
TENOR II.
Pray that peace may at - tend a soul de-
BAR. & BASS.
Mi - se - re - re d'un' al - ma già vi-
Pray that peace may at - tend a soul de-
(The death-bell tolls)
p
ei - na al - la par - ten - za che non ha ri - tor - no; mi - se-
part - ing. Whith - er no care or thought of earth can fol - low; Heav'n - ly
pp
ei - na al - la par - ten - za che non ha ri - tor - no; mi - se-
part - ing. Whith - er no care or thought of earth can fol - low; Heav'n - ly
pp
ei - na al - la par - ten - za che non ha ri - tor - no; mi - se-
part - ing. Whith - er no care or thought of earth can fol - low; Heav'n - ly


Leonora.
Quel suon, quelle pre - ci so - len - ni, fu-
What voic-es of ter - ror! for whom are they
finire pp
gior - no.
hol - low.
gior - no.
hol - low.
gior - no.
hol - low.
finire pp
ppp
ne - ste, em-pi - ron que-st'a - e - re di cu - po ter-
pray - ing? With o - mens of fear unknown they dark-en the
ror! Con-ten - de l'am - ba - scia, che tut - ta m'in-
air. New hor-rors as - sail me, my sens-es are
ve-ste, al labbro il re-spi-ro, i pal - pi-ti al cor, il re - spi - ro, i
stray-ing, My vi-sion is dim, is it death that is near? Ah is it death,

pal - pi - ti_ al_ cor!
is't_ death that is_ near?

Troubadour (from the tower)

Ah! _____ che la mor - te o-
Ah! _____ send thy beams, Au-

Harp

gno - - ra è _____ tar-da nel ve-
ro - - ra, Light _____ me to ear - ly

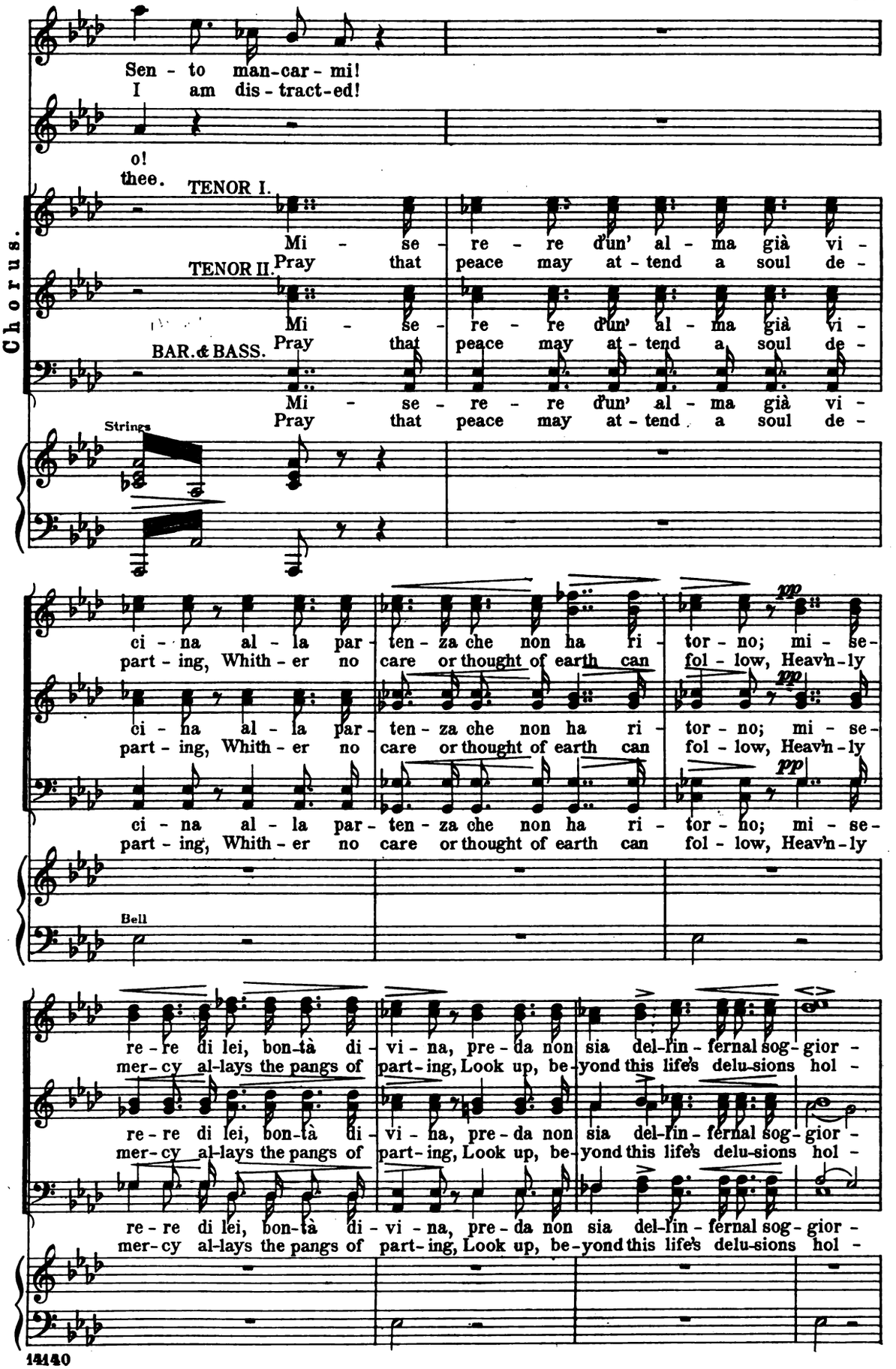
nir a chi de - si - a, a chi de-sia mo-
death, Waft her my long - ing, Waft her my lat - est

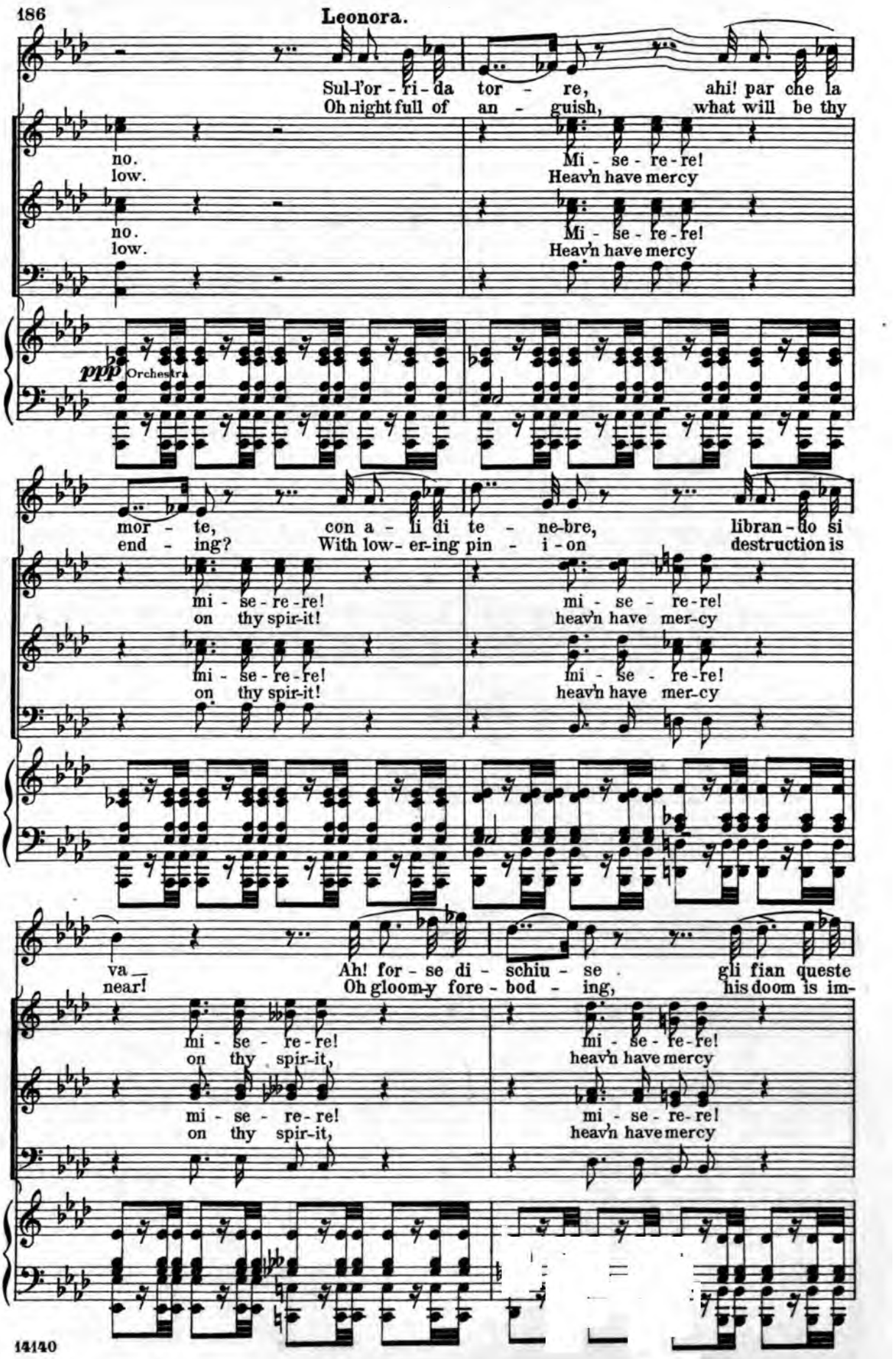
Leonora.

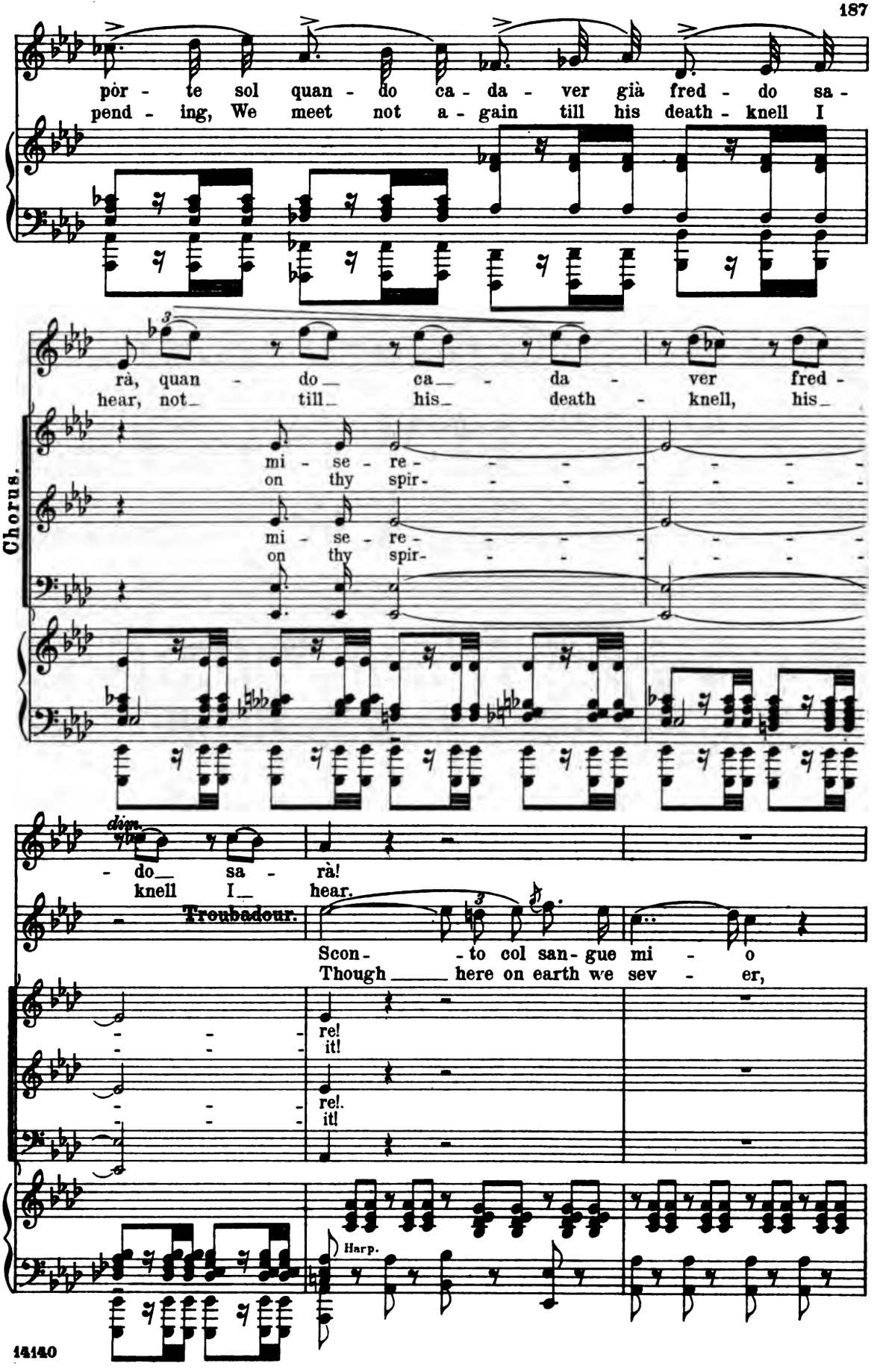
Oh! ciel!
Oh heav'n!

ppp

rir! ad-di - - o, ad-dio, Leo-no - ra, ad-di -
breath! I leave _____ thee, Leo-no-ra, ah, I leave _


Sen - to man-car - mi!
I am dis - tract-ed!
o!
thee.
Chorus.
TENOR I.
Mi - se - re - re d'un' al - ma già vi -
TENOR II.
Pray that peace may at - tend a soul de -
Mi - se - re - re d'un' al - ma già vi -
BAR. & BASS.
Pray that peace may at - tend a soul de -
Mi - se - re - re d'un' al - ma già vi -
Pray that peace may at - tend a soul de -
Strings
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly
Bell
re - re di lei, bon - tà di - vi - na, pre - da non sia del - l'in - fernal sog - gior -
mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu-sions hol -
re - re di lei, bon - tà di - vi - na, pre - da non sia del - l'in - fernal sog - gior -
mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu-sions hol -
re - re di lei, bon - tà di - vi - na, pre - da non sia del - l'in - fernal sog - gior -
mer - cy al-lays the pangs of part - ing, Look up, be - yond this life's delu-sions hol -


Leonora.
Sul-l'or - ri - da tor - re, ahi! par che la
Oh night full of an - guish, what will be thy
no.
low.
Mi - se - re - re!
Heav'n have mercy
no.
low.
Mi - se - re - re!
Heav'n have mercy
ppp Orchestra
mor - te, con a - li di te - ne-bre, libran - do si
end - ing? With low - er-ing pin - i - on destruction is
mi - se - re - re!
on thy spir-it!
mi - se - re - re!
heav'n have mer-cy
mi - se - re - re!
on thy spir-it!
mi - se - re - re!
heav'n have mer-cy
va near!
Ah! for - se di - schiu - se gli fian queste
Oh gloom-y fore - bod - ing, his doom is im-
mi - se - re - re!
on thy spir-it,
mi - se - re - re!
heav'n have mercy
mi - se - re - re!
on thy spir-it,
mi - se - re - re!
heav'n have mercy


pòr - te sol quan - do ca - da - ver già fred - do sa -
pend - ing, We meet not a - gain till his death - knell I
rà, quan - do ca - da - ver fred -
hear, not till his death - knell, his
Chorus.
mi - se - re -
on thy spir -
mi - se - re -
on thy spir -
dim.
- do sa - rà!
knell I hear.
Troubadour.
Scon - to col san - gue mi - o
Though here on earth we sev - er,
re!
it!
re!
it!
Harp.

l'a - mor che po - si in te! non ti scor-dar, non ti scor-dar di
Thou wilt re-mem-ber me: In realms a-bove, there I will wait for

Di te, di te scordarmi! di
For-get thee can I nev-er! I'm

me, Leo-no - ra, addio, Leo-no-ra, addio, ad-di - o! Scon-to col san-gue
thee, Leo-no - ra mine, We shall not part for ev - er! Tho' here on earth we

Chorus.

Mi - se - re - re!
Heav'n have mercy

Mi - se - re - re!
Heav'n have mercy

Tutti.

pp

Harp.

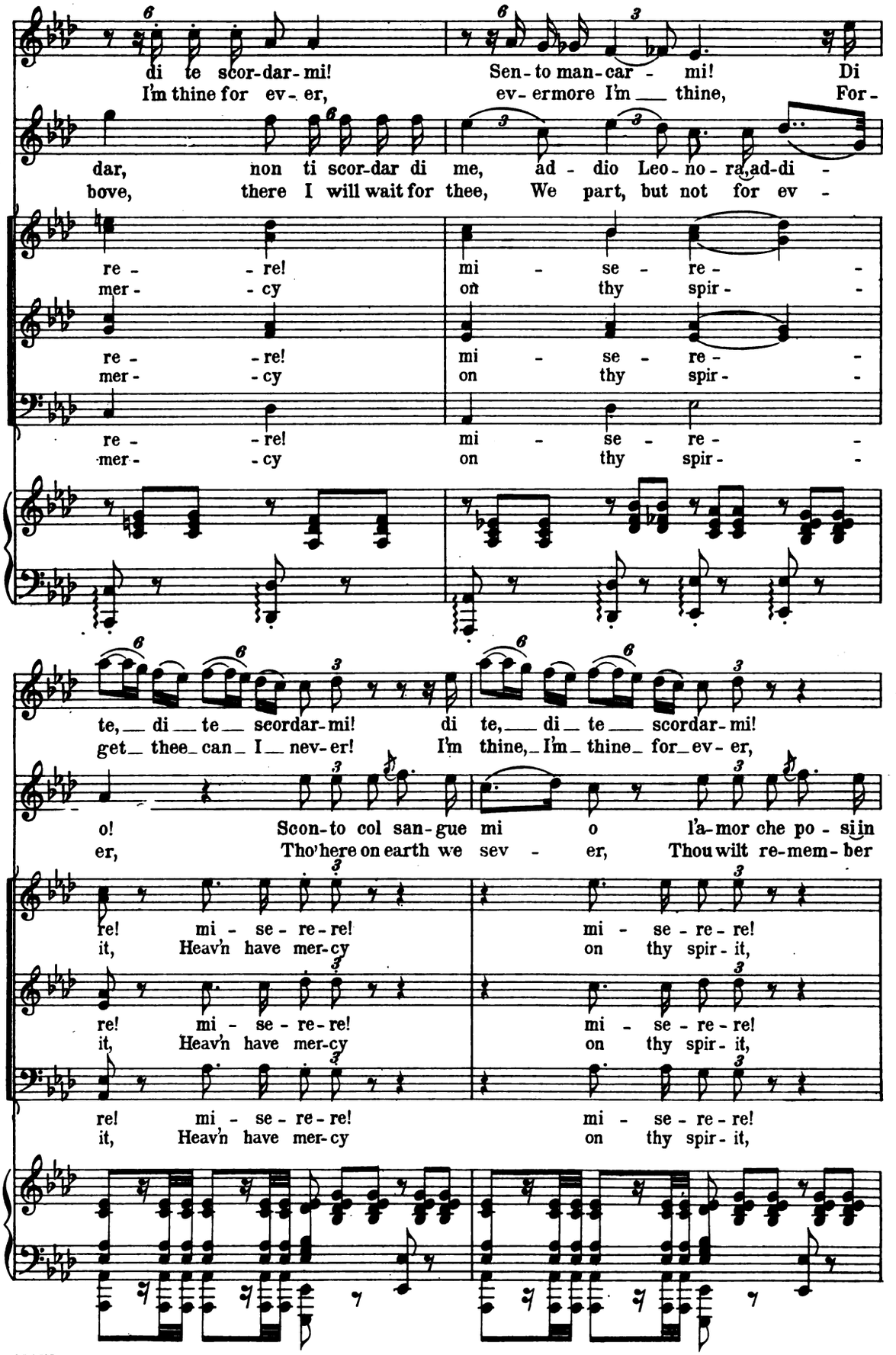
te, di te scor-dar - mi! di te scor-dar-mi!
thine, I'm thine for ev - er, I'm thine for ev-er,

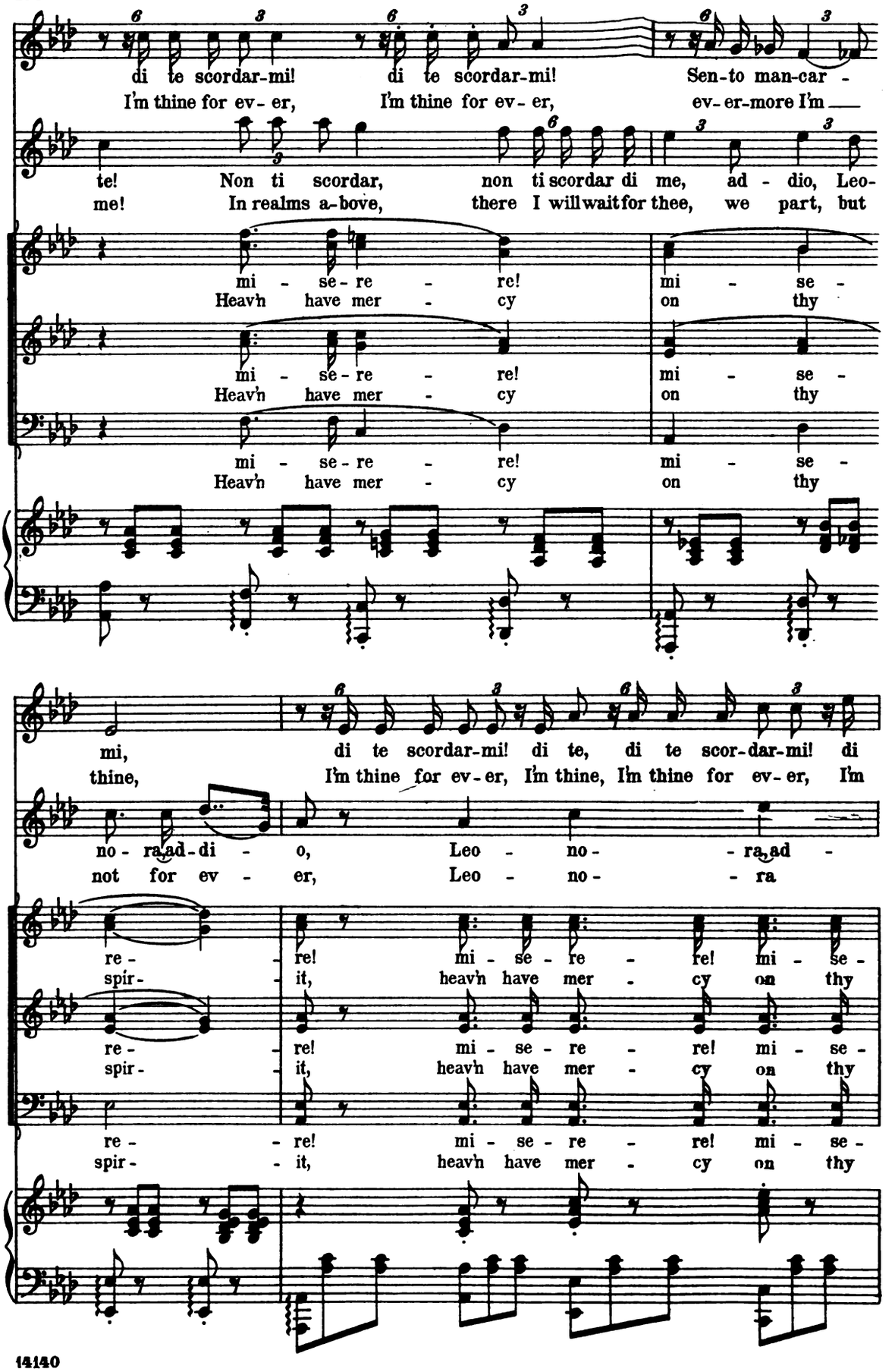
mi - o l'a - mor che po - si in te! Non ti scor -
sev - er, Thou wilt re-mem - ber me, In realms a -

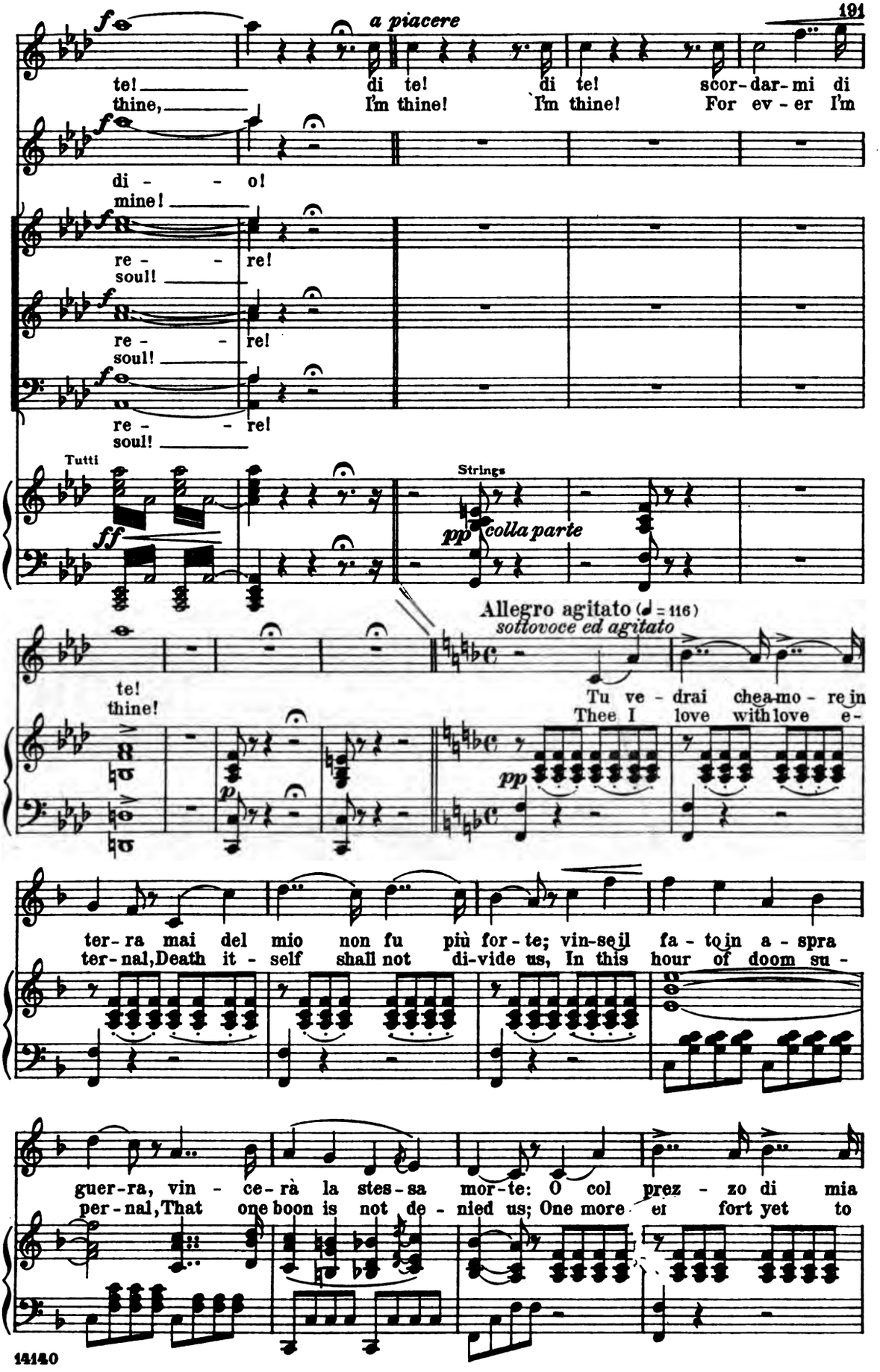
mi - se - re - re! mi - se -
on thy spir - it, heav'n have

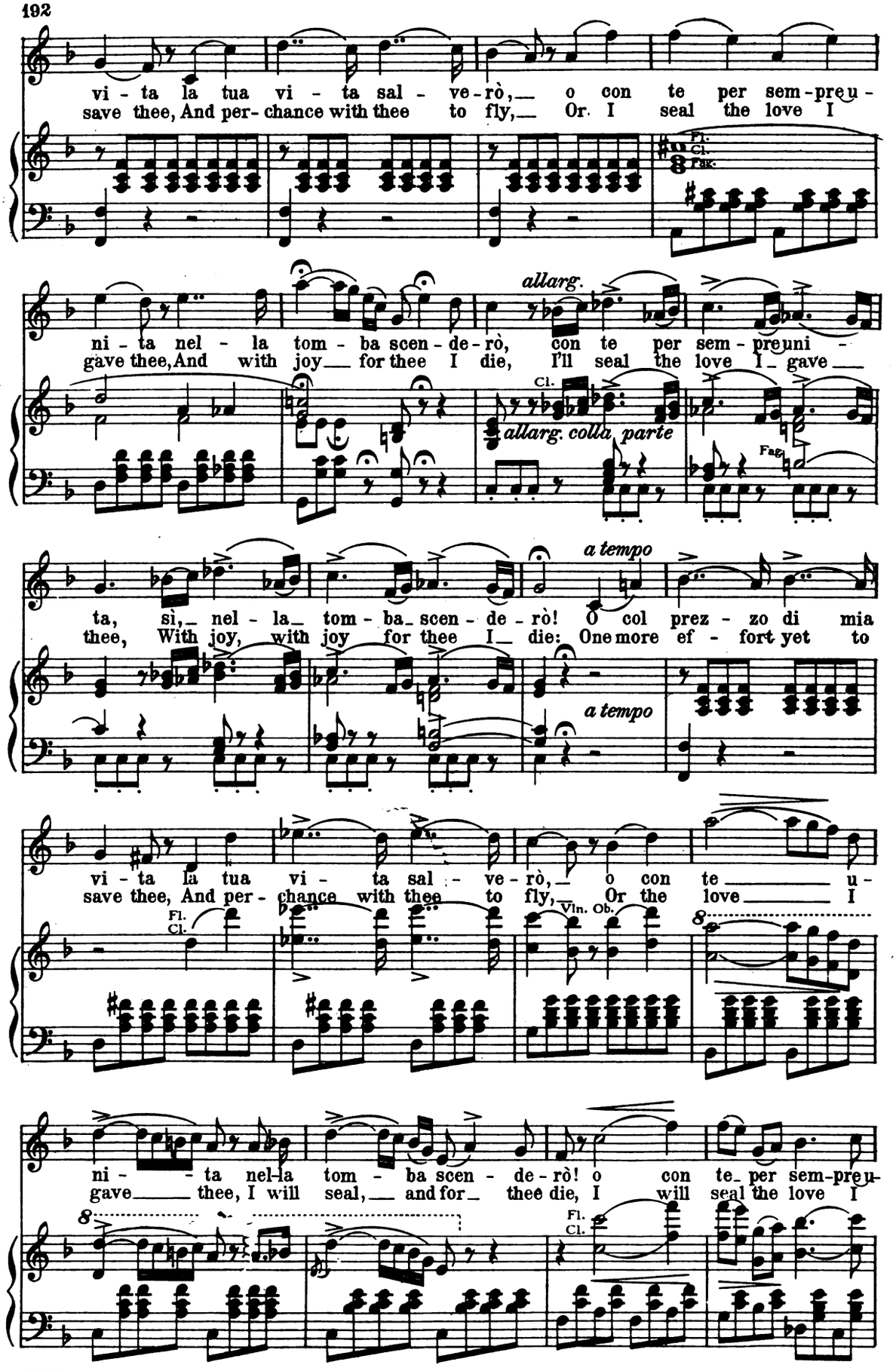
mi - se - re - re! mi - se -
on thy spir - it, heav'n have

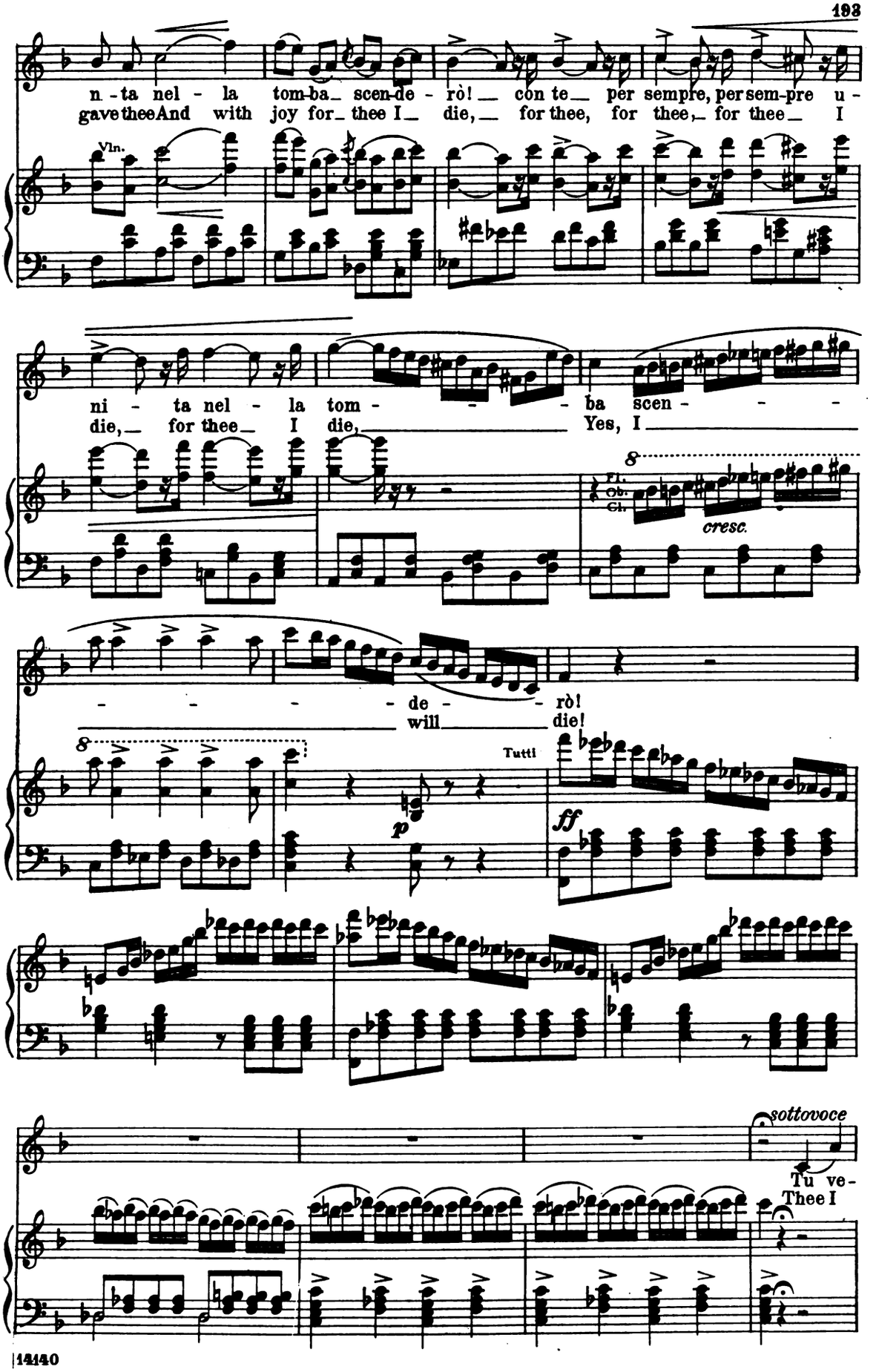
Harp. & Strings. pizz.

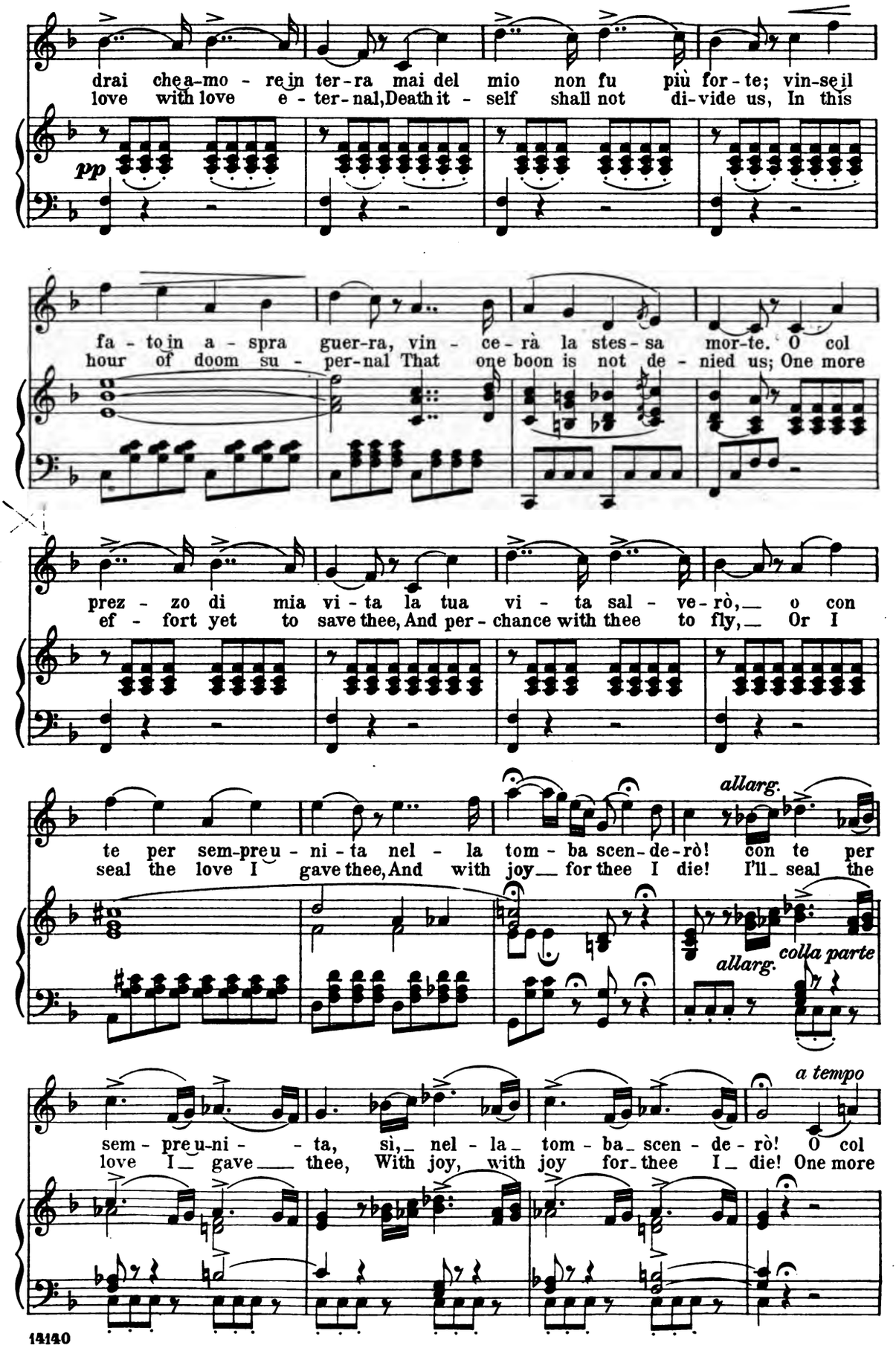

di te scor-dar-mi! Sen-to man-car - mi! Di
I'm thine for ev-er, ev-ermore I'm ___ thine, For-
dar, non ti scor-dar di me, ad - dio Leo-no-ra, ad-di -
bove, there I will wait for thee, We part, but not for ev -
re - re! mi - se - re -
mer - cy on thy spir -
re - re! mi - se - re -
mer - cy on thy spir -
re - re! mi - se - re -
mer - cy on thy spir -
te, di te scordar-mi! di te, di te scordar-mi!
get thee can I nev-er! I'm thine, I'm thine for ev-er,
o! Scon-to col san-gue mi o l'a-mor che po - siin
er, Tho' here on earth we sev - er, Thou wilt re-mem-ber
re! mi - se - re - re! mi - se - re - re!
it, Heav'n have mer-cy on thy spir - it,
re! mi - se - re - re! mi - se - re - re!
it, Heav'n have mer-cy on thy spir - it,
re! mi - se - re - re! mi - se - re - re!
it, Heav'n have mer-cy on thy spir - it,

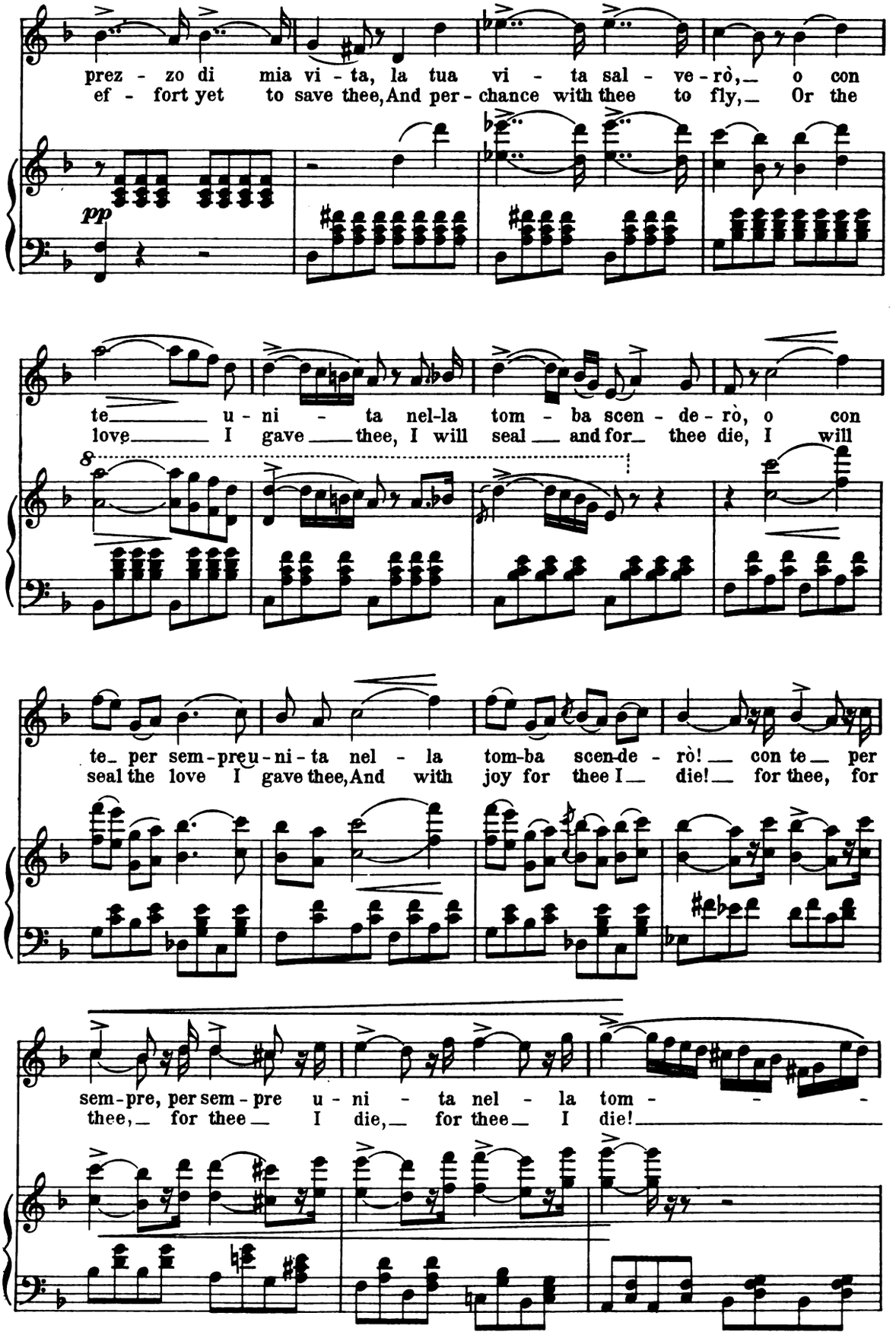

di te scordar-mi! di te scordar-mi! Sen-to man-car -
I'm thine for ev- er, I'm thine for ev- er, ev- er-more I'm
te! Non ti scordar, non ti scordar di me, ad - dio, Leo-
me! In realms a-bove, there I will wait for thee, we part, but
mi - se - re - re! mi - se -
Heav'n have mer - cy on thy
mi - se - re - re! mi - se -
Heav'n have mer - cy on thy
mi - se - re - re! mi - se -
Heav'n have mer - cy on thy
mi, di te scordar-mi! di te, di te scor-dar-mi! di
thine, I'm thine for ev-er, I'm thine, I'm thine for ev-er, I'm
no - ra ad - di - o, Leo - no - ra ad -
not for ev - er, Leo - no - ra
re - re! mi - se - re - re! mi - se -
spir - it, heav'n have mer - cy on thy
re - re! mi - se - re - re! mi - se -
spir - it, heav'n have mer - cy on thy
re - re! mi - se - re - re! mi - se -
spir - it, heav'n have mer - cy on thy

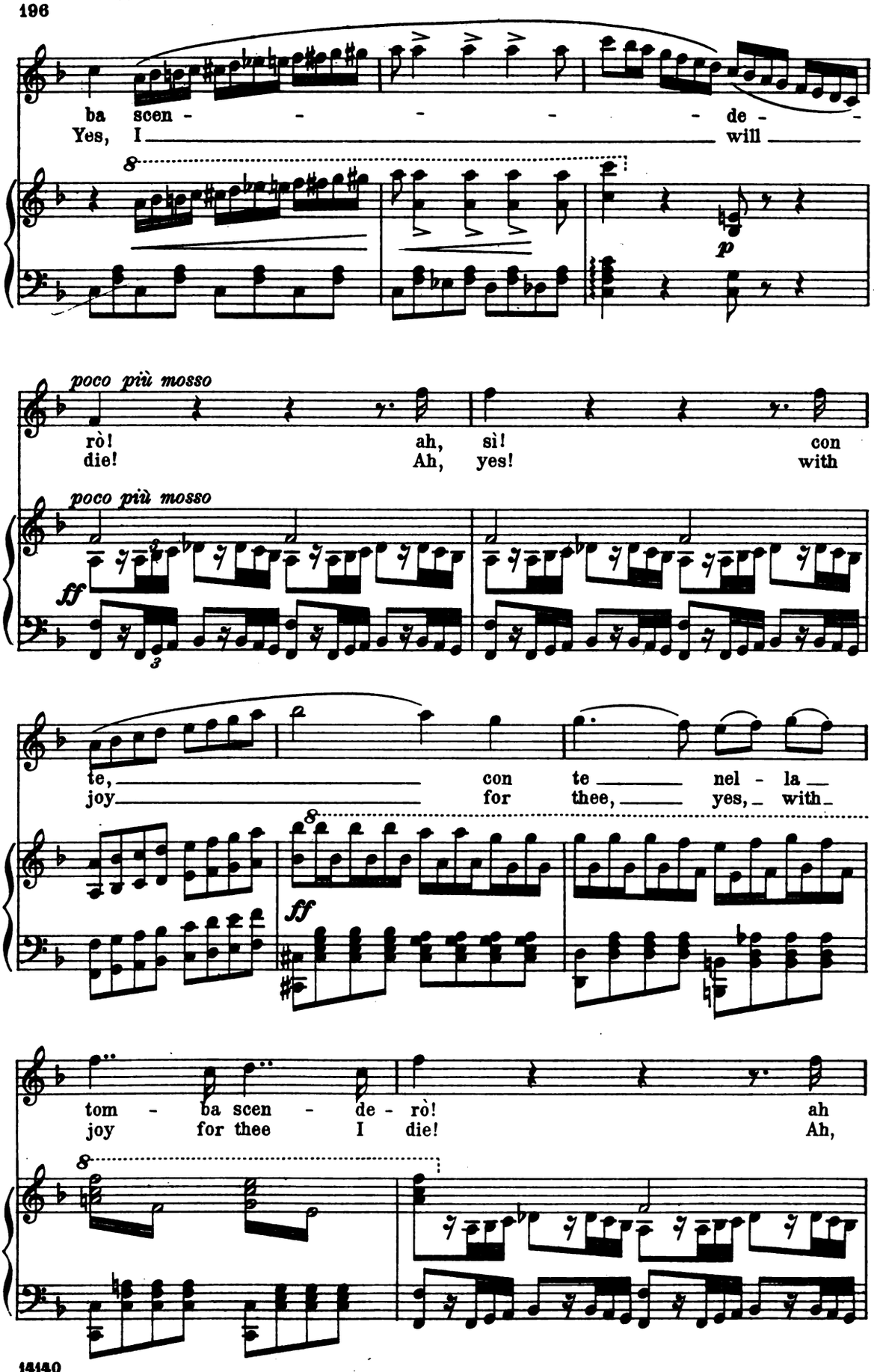

a piacere
te! di te! di te! scor-dar-mi di
thine, I'm thine! I'm thine! For ev-er I'm
di - - o!
mine!
re - - re!
soul!
re - - re!
soul!
re - - re!
soul!
Tutti
Strings
pp colla parte
Allegro agitato (♩ = 116)
sottovoce ed agitato
te!
thine!
Tu ve - drai chea-mo - re in
Thee I love with love e-
ter-ra mai del mio non fu più for-te; vin-se il fa-to in a-spra
ter-nal, Death it-self shall not di-vide us, In this hour of doom su-
guer-ra, vin - ce-rà la stes-sa mor-te: O col prez-zo di mia
per-nal, That one boon is not de-nied us; One more ei fort yet to

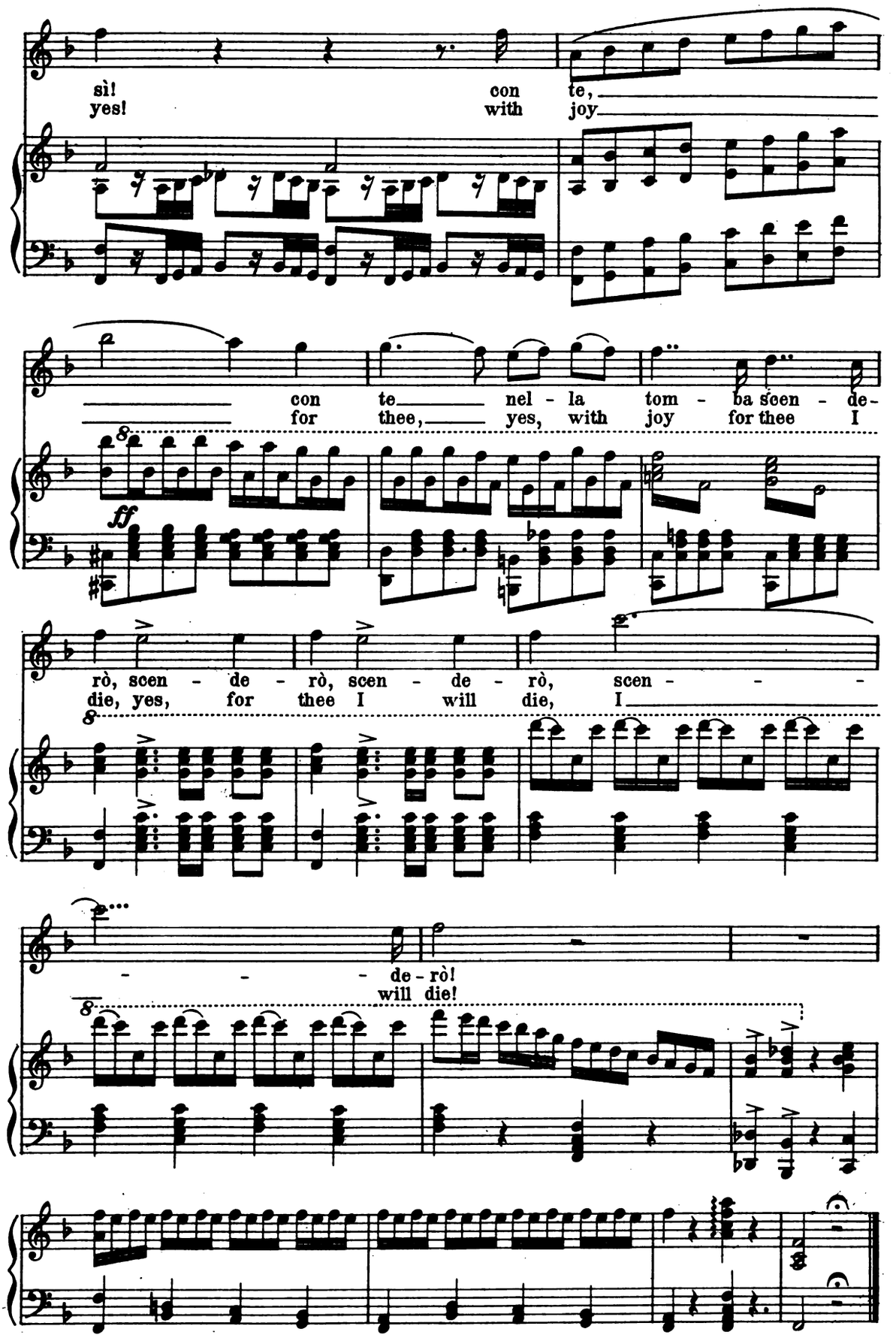

vi - ta la tua vi - ta sal - ve - rò, o con te per sem - pre u -
save thee, And per - chance with thee to fly, Or I seal the love I
Fl.
Cl.
Fag.
allarg.
ni - ta nel - la tom - ba scen - de - rò, con te per sem - pre uni -
gave thee, And with joy for thee I die, I'll seal the love I gave
Cl.
allarg. colla parte
Fag.
a tempo
ta, sì, nel - la tom - ba scen - de - rò! O col prez - zo di mia
thee, With joy, with joy for thee I die: One more ef - fort yet to
a tempo
vi - ta la tua vi - ta sal - ve - rò, o con te u -
save thee, And per - chance with thee to fly, Or the love I
Fl.
Cl.
Vln.
Ob.
ni - ta nel - la tom - ba scen - de - rò! o con te per sem - pre u -
gave thee, I will seal, and for thee die, I will seal the love I
Fl.
Cl.


n - ta nel - la tom-ba scen-de - rò! con te per sempre, per sem-pre u -
gave thee And with joy for thee I die, for thee, for thee, for thee I
Vln.
ni - ta nel - la tom - ba scen - - -
die, for thee I die, Yes, I
8
Fl.
Ob.
Cl.
cresc.
- - - - de - rò!
will die!
8
p
Tutti
ff
sottovoce
Tu ve -
Thee I


drai che a-mo - re in ter-ra mai del mio non fu più for-te; vin-se il
love with love e - ter-nal, Death it - self shall not di-vide us, In this
pp
fa - to in a - spra guer-ra, vin - ce-rà la stes-sa mor-te. O col
hour of doom su - per-nal That one boon is not de - nied us; One more
prez - zo di mia vi-ta la tua vi - ta sal - ve-rò, o con
ef - fort yet to save thee, And per-chance with thee to fly, Or I
allarg.
te per sem-pre u - ni-ta nel - la tom - ba scen-de-rò! con te per
seal the love I gave thee, And with joy for thee I die! I'll seal the
allarg.
colla parte
a tempo
sem - pre u-ni - - ta, sì, nel - la tom - ba scen - de - rò! O col
love I gave thee, With joy, with joy for thee I die! One more


prez - zo di mia vi - ta, la tua vi - ta sal - ve - rò, o con
ef - fort yet to save thee, And per - chance with thee to fly, Or the
pp
te u - ni - ta nel-la tom - ba scen - de - rò, o con
love I gave thee, I will seal and for thee die, I will
8
te per sem - pre u - ni - ta nel - la tom-ba scen-de - rò! con te per
seal the love I gave thee, And with joy for thee I die! for thee, for
sem - pre, per sem - pre u - ni - ta nel - la tom -
thee, for thee I die, for thee I die!


ba scen - - - - - de -
Yes, I will
p
poco più mosso
rò! ah, sì! con
die! Ah, yes! with
poco più mosso
ff
te, con te nel - la
joy for thee, yes, with
ff
tom - ba scen - de - rò! ah
joy for thee I die! Ah,


sì! con te,
yes! with joy
con te nel - la tom - ba scen - de-
for thee, yes, with joy for thee I
ff
rò, scen - de - rò, scen - de - rò, scen - - -
die, yes, for thee I will die, I
- - - de - rò!
will die!

Nº 20. "Mira, di acerbe lagrime."

Recit. and Duet.

Scene. A door opens, from which enters the Count, followed by attendants; Leonora stands aside.

Count (to his attendants).

Voice. Piano.

U - di - ste? Co-me al-beg-gi, la scu-re al fi - glio, ed al - la ma-dre il
You mark me? When 'tis dawn, on this spot be-head him. Burn at the stake his

Allegro. (The attendants enter the tower)

ro - go. A - bu - so
moth - er. If I ex -

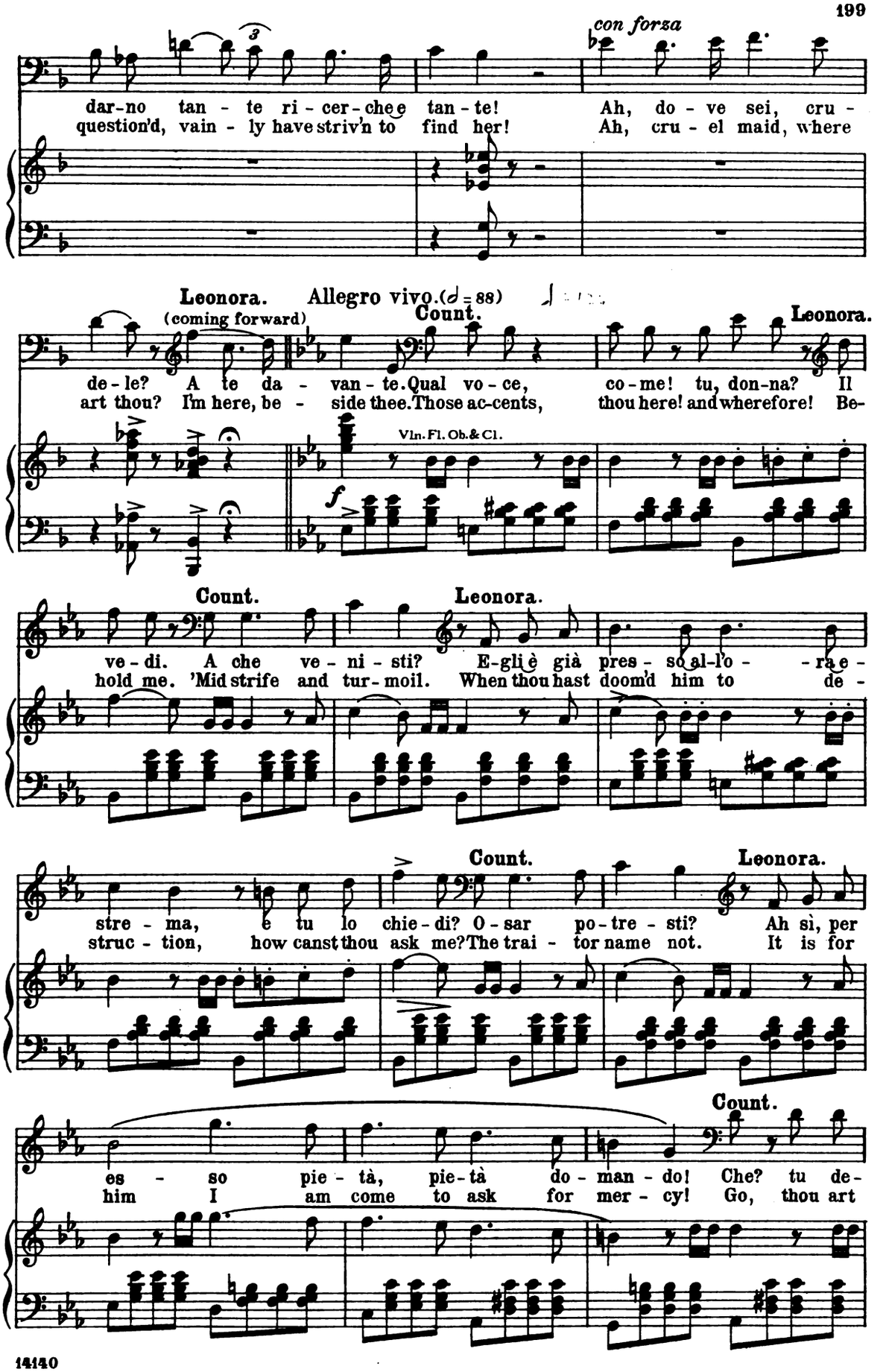
Strings ff

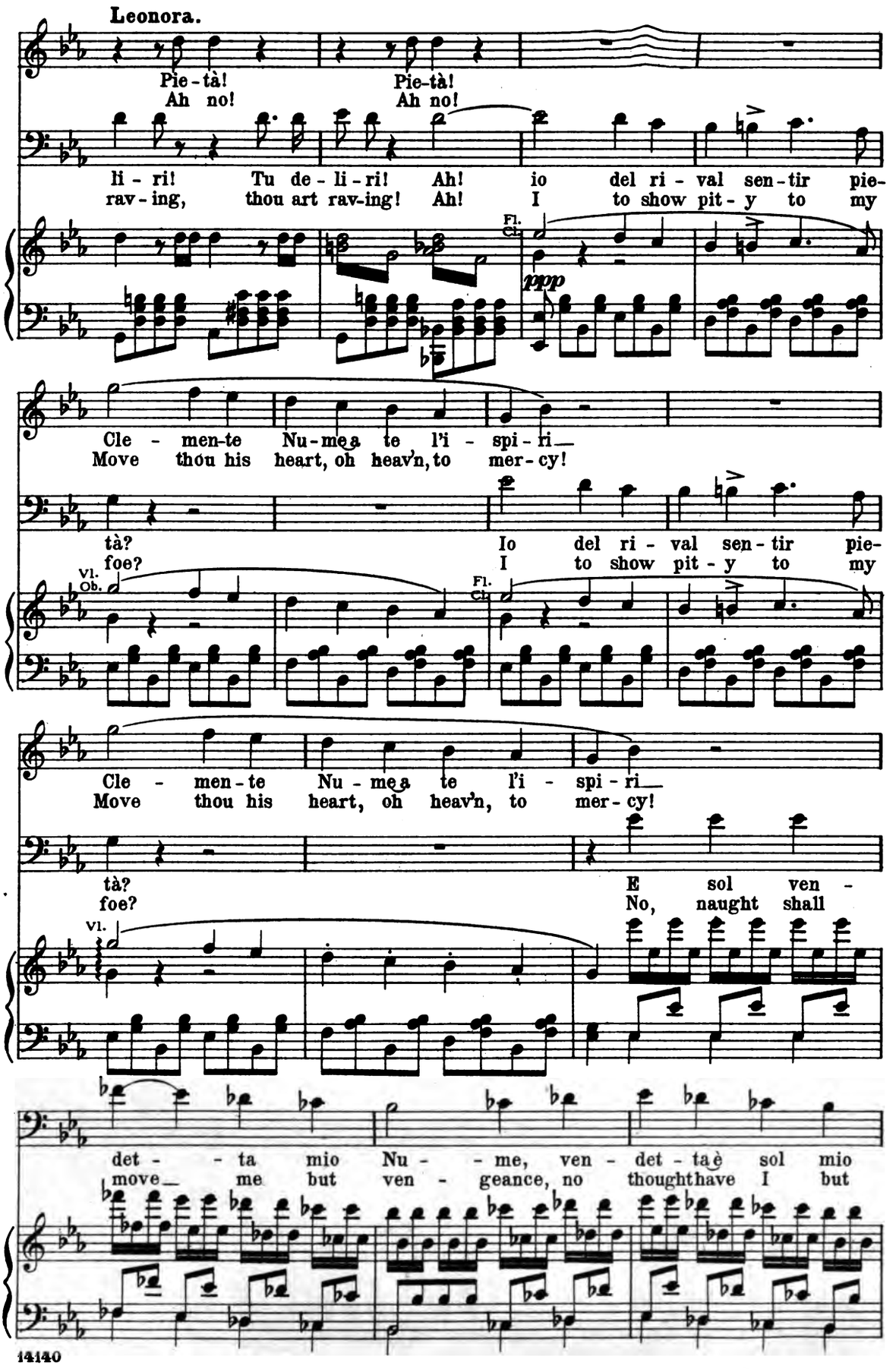
for - se quel po-ter che pie - no in me trasmi-se il pren-ce! A tal mi
ceed my pow'r for life and jus-tice the Prince to me con - fid-ed, 'tis love im -

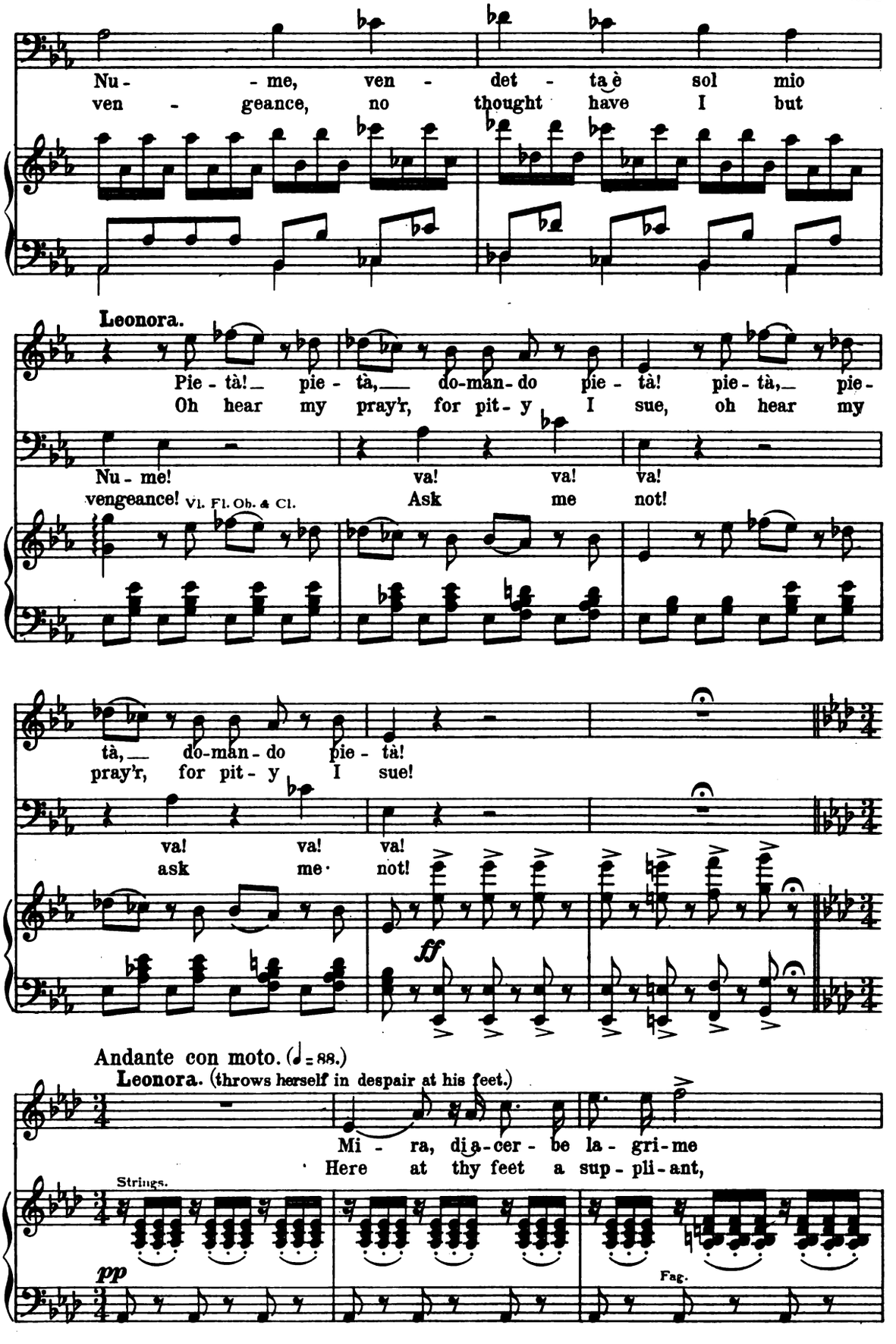
trag-gi, donna per me fu - ne - sta! O-v'el-la è ma - i?
pels me, it is her fa - tal beau-ty! And have I lost her?

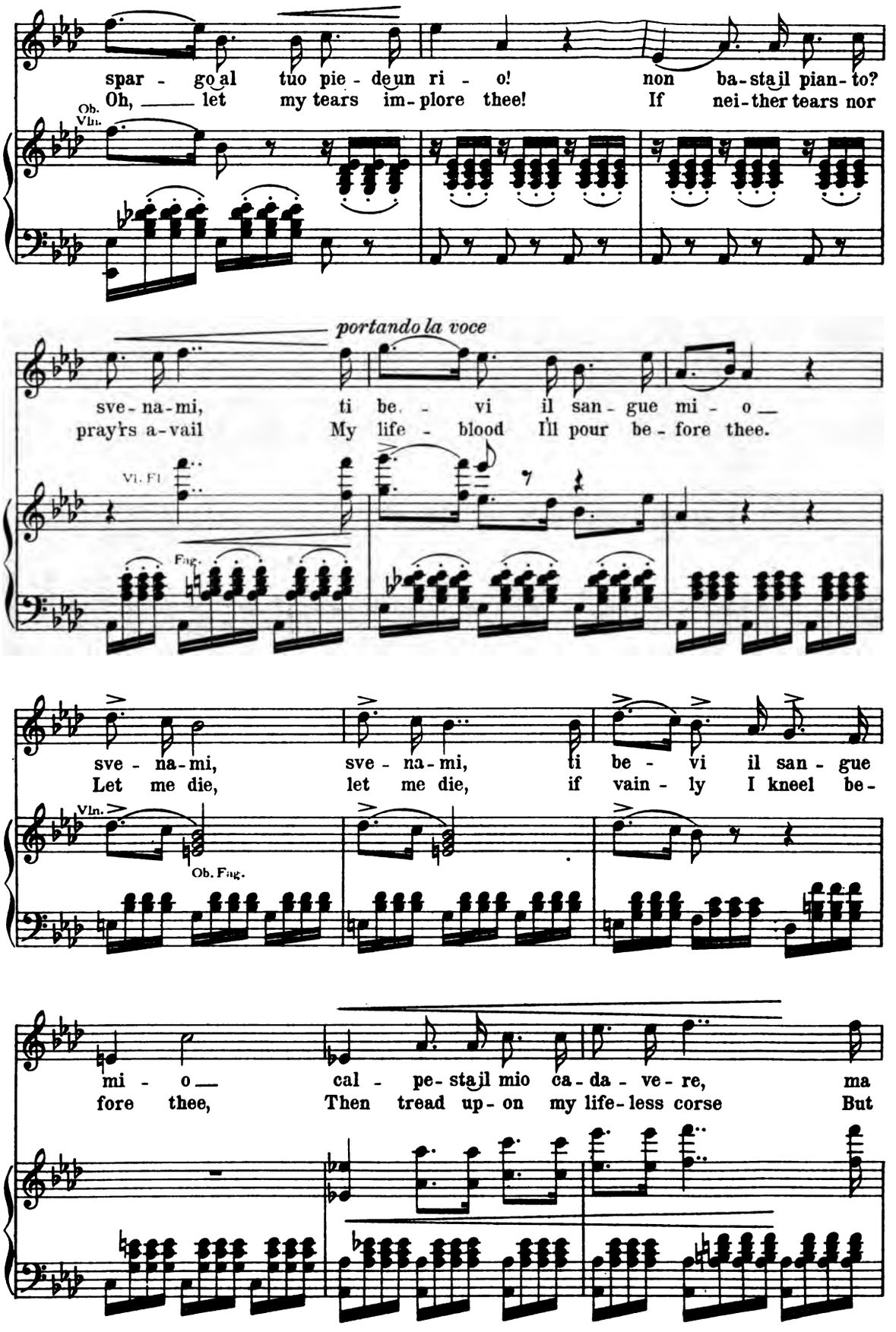
pp

Ri - pre-so Ca-stel - lor, di lei con-tez - za non eb - bi, e fu - ro in -
Since Castellor hath fall'n, of her no ti - dings have reach'd me; in vain I've


con forza
dar-no tan - te ri - cer-che e tan-te! Ah, do - ve sei, cru -
question'd, vain - ly have striv'n to find her! Ah, cru - el maid, where
Leonora. Allegro vivo. (♩ = 88)
(coming forward)
Count.
Leonora.
de-le? A te da - van - te. Qual vo-ce, co-me! tu, don-na? Il
art thou? I'm here, be - side thee. Those ac-cents, thou here! and wherefore! Be-
Vln. Fl. Ob. & Cl.
f
Count.
Leonora.
ve-di. A che ve - ni - sti? E-gli è già pres - so al-l'o - - ra e -
hold me. 'Mid strife and tur-moil. When thou hast doom'd him to de -
Count.
Leonora.
stre - ma, e tu lo chie-di? O-sar po-tre - sti? Ah sì, per
struc - tion, how canst thou ask me? The trai - tor name not. It is for
Count.
es - so pie - tà, pie-tà do-man-do! Che? tu de-
him I am come to ask for mer - cy! Go, thou art


Leonora.
Pie-tà! Pie-tà!
Ah no! Ah no!
li - ri! Tu de - li - ri! Ah! io del ri - val sen - tir pie-
rav - ing, thou art rav-ing! Ah! I to show pit - y to my
Fl. Cl.
ppp
Cle - men-te Nu-mea te l'i - spi - ri_
Move thou his heart, oh heav'n, to mer - cy!
tà? Io del ri - val sen - tir pie-
foe? I to show pit - y to my
Vl. Ob.
Fl. Cl.
Cle - men - te Nu - mea te l'i - spi - ri_
Move thou his heart, oh heav'n, to mer - cy!
tà? E sol ven -
foe? No, naught shall
Vl.
det - - ta mio Nu - - me, ven - det - ta è sol mio
move_ me but ven - geance, no thought have I but


Nu - me, ven - det - ta è sol mio
ven - geance, no thought have I but
Leonora.
Pie - tà! pie - tà, do-man-do pie - tà! pie - tà, pie -
Oh hear my pray'r, for pit - y I sue, oh hear my
Nu - me! va! va! va!
vengeance! Vl. Fl. Ob. & Cl. Ask me not!
tà, do-man-do pie - tà!
pray'r, for pit - y I sue!
va! va! va!
ask me not!
ff
Andante con moto. (♩= 88.)
Leonora. (throws herself in despair at his feet.)
Mi - ra, di a-cer - be la - gri-me
Here at thy feet a sup - pli-ant,
Strings.
pp
Fag.


spar - go al tuo pie - de un ri - o! non ba - sta il pian - to?
Oh, ___ let my tears im - plore thee! If nei - ther tears nor
Ob.
Vln.
portando la voce
sve - na - mi, ti be - vi il san - gue mi - o ___
pray'rs a - vail My life - blood I'll pour be - fore thee.
Vl. Fl
Fag.
sve - na - mi, sve - na - mi, ti be - vi il san - gue
Let me die, let me die, if vain - ly I kneel be -
Vln.
Ob. Fag.
mi - o ___ cal - pe - sta il mio ca - da - ve - re, ma
fore thee, Then tread up - on my life - less corse But

sal - va il Tro - va - tor!
harm ___ not the Trou - ba - dour!

Count.

Ah! del - l'in - de - gno
Oh! would that with a

Ob. Cl.

Tromba, Cor. & Fag.

Str., Cor. *pp*, & Bassi pizz.

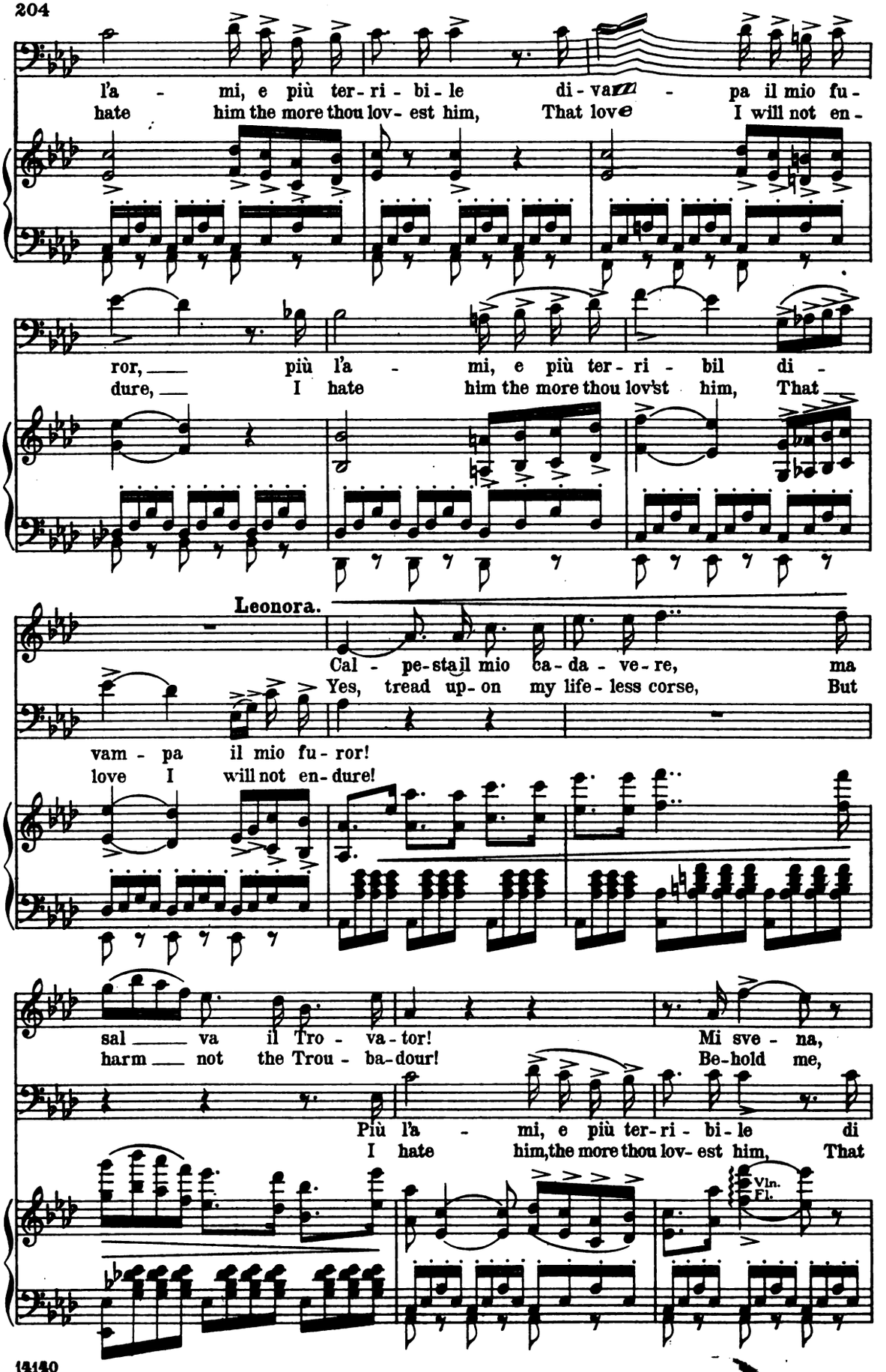
ren - de - re vor - - rei peg - gior la
thou - sand deaths I could pro - long his

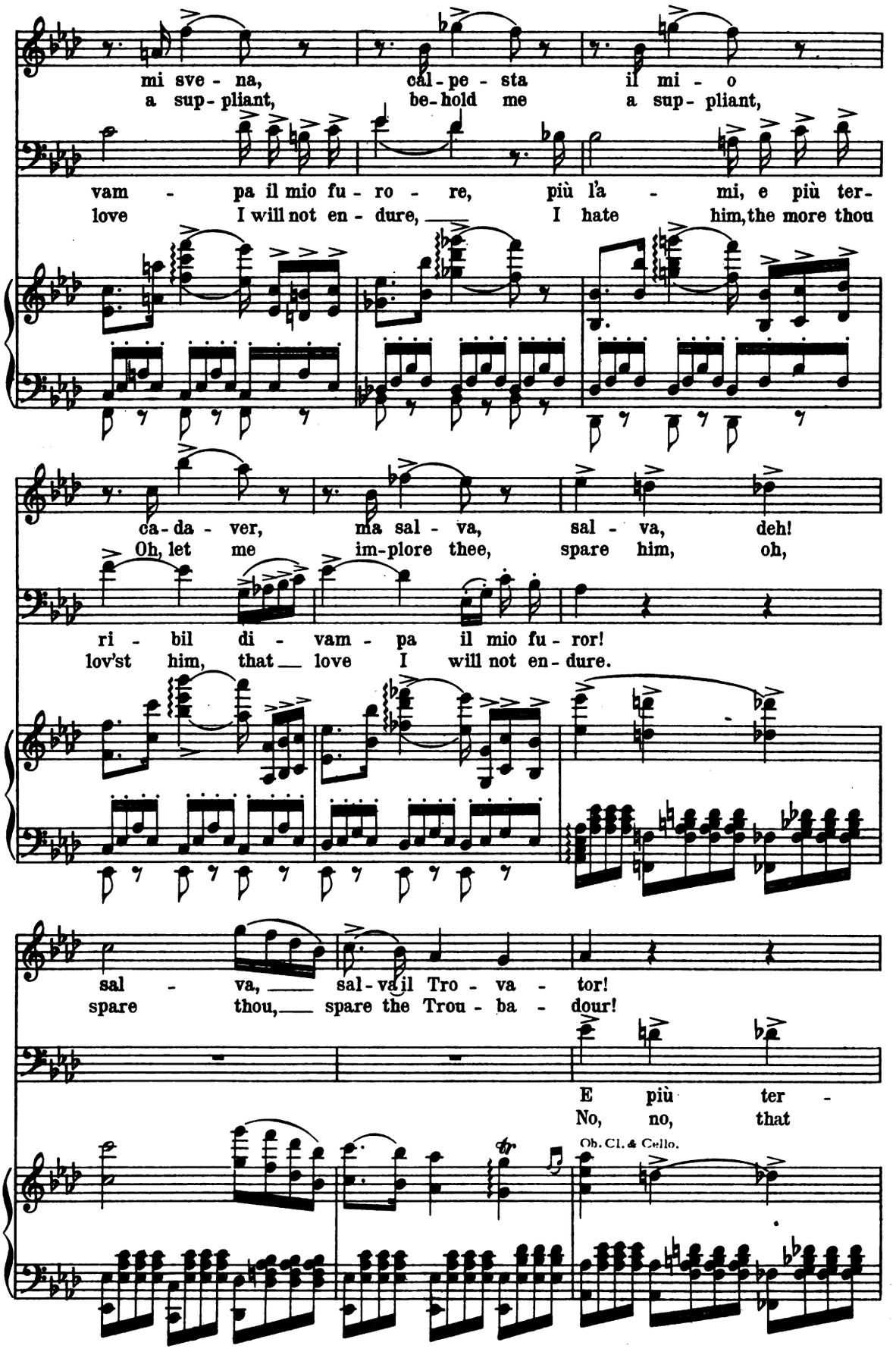
sor - te, fra mil - le a - tro - ci spa - si - mi
an - guish, E'en with the pangs that rend my heart,

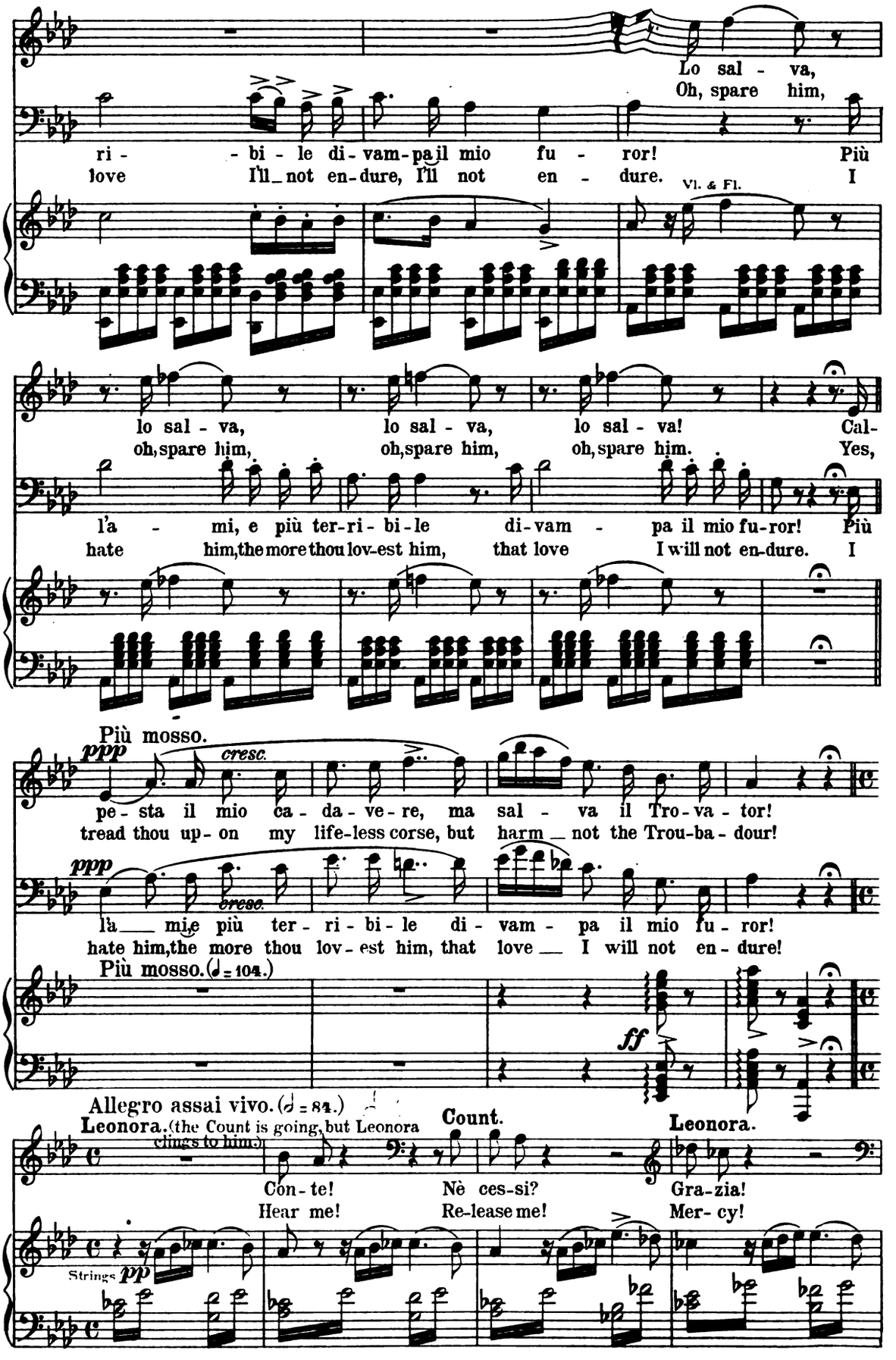
Leonora.

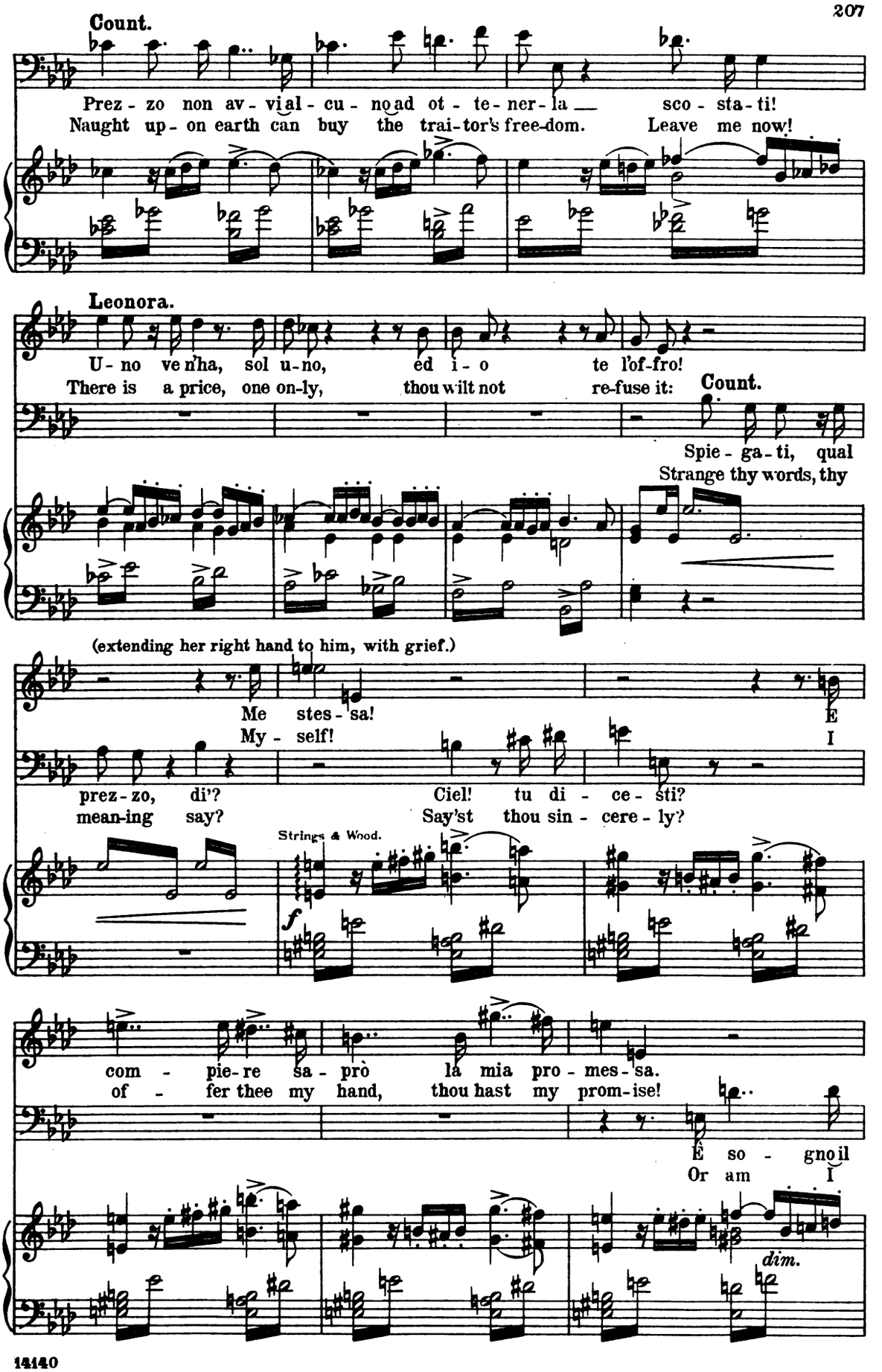
Sve - na - mi!
Let me die!

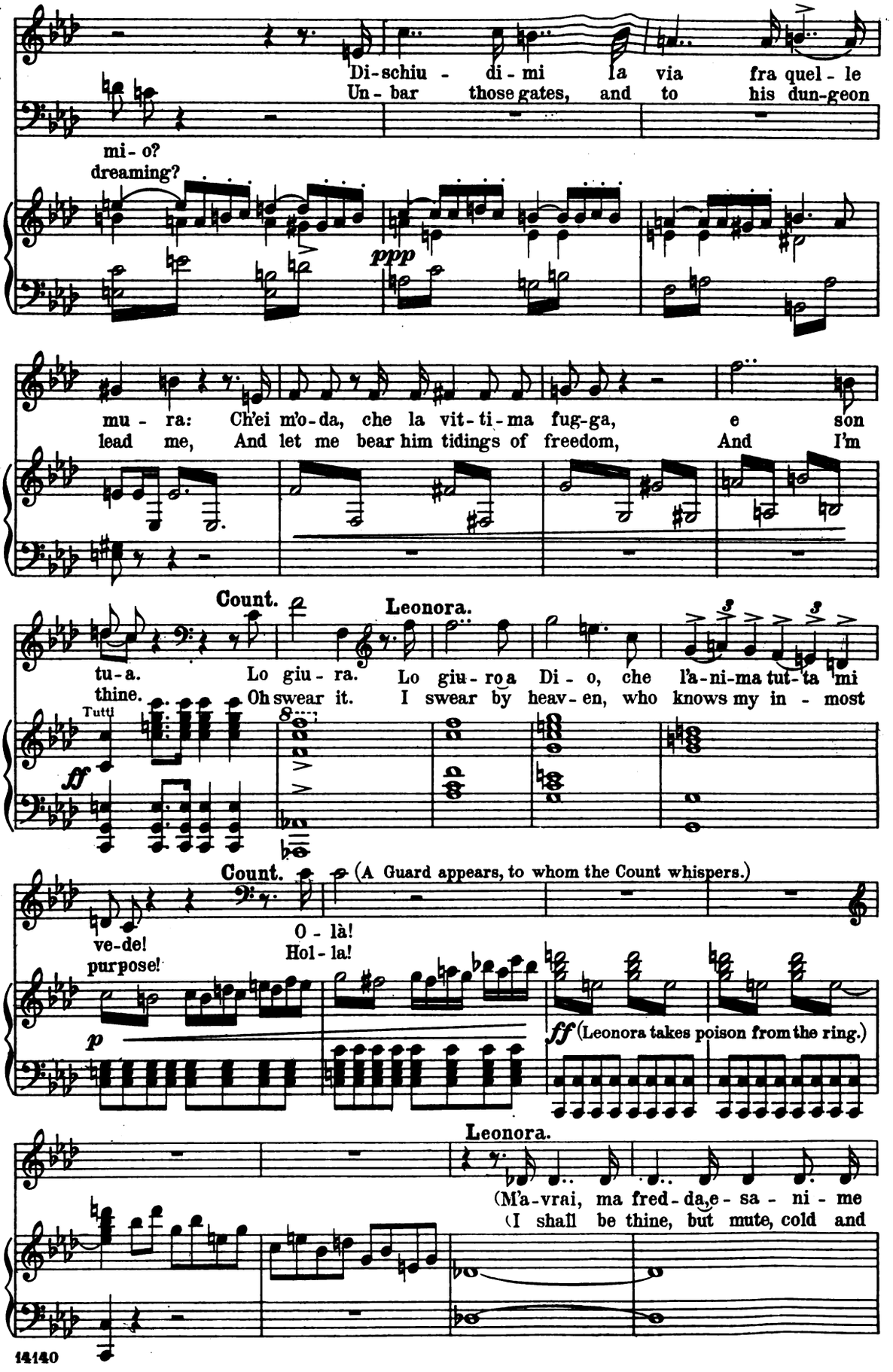
cen - - tu - pli - car sua mor - te ___ Più
Thus I would have him lan - guish; I


l'a - mi, e più ter-ri-bi-le di-vam - pa il mio fu-
hate him the more thou lov-est him, That love I will not en-
ror, più l'a - mi, e più ter-ri-bil di-
dure, I hate him the more thou lov'st him, That
Leonora.
Cal - pe-sta il mio ca-da-ve-re, ma
Yes, tread up-on my life-less corse, But
vam - pa il mio fu-ror!
love I will not en-dure!
sal va il Tro-va-tor!
harm not the Trou-ba-dour!
Mi sve - na,
Be-hold me,
Più l'a - mi, e più ter-ri-bi-le di
I hate him, the more thou lov-est him, That
Vln.
Fl.


mi sve - na, cal - pe - sta il mi - o
a sup - pliant, be - hold me a sup - pliant,
vam - pa il mio fu - ro - re, più l'a - mi, e più ter -
love I will not en - dure, I hate him, the more thou
ca - da - ver, ma sal - va, sal - va, deh!
Oh, let me im - plore thee, spare him, oh,
ri - bil di - vam - pa il mio fu - ror!
lov'st him, that love I will not en - dure.
sal - va, sal - va il Tro - va - tor!
spare thou, spare the Trou - ba - dour!
E più ter -
No, no, that
Ob. Cl. & Cello.


Lo sal - va,
Oh, spare him,
ri - - bi - le di - vam - pa il mio fu - ror! Più
love I'll not en - dure, I'll not en - dure. I
Vl. & Fl.
lo sal - va, lo sal - va, lo sal - va! Cal-
oh, spare him, oh, spare him, oh, spare him. Yes,
l'a - mi, e più ter-ri - bi-le di-vam - pa il mio fu-ror! Più
hate him, the more thou lov-est him, that love I will not en-dure. I
Più mosso.
ppp cresc.
pe - sta il mio ca - da - ve - re, ma sal - va il Tro - va - tor!
tread thou up - on my life-less corse, but harm not the Trou-ba - dour!
ppp cresc.
là mi, e più ter - ri - bi - le di - vam - pa il mio fu - ror!
hate him, the more thou lov - est him, that love I will not en - dure!
Più mosso. (♩ = 104.)
ff
Allegro assai vivo. (𝅗𝅥 = 84.)
Leonora. (the Count is going, but Leonora clings to him.)
Count.
Leonora.
Con - te! Nè ces-si? Gra-zia!
Hear me! Re-lease me! Mer- cy!
Strings pp


Count.
Prez - zo non av - vi(a)l - cu - no(a)d ot - te - ner - la sco - sta - ti!
Naught up - on earth can buy the trai - tor's free-dom. Leave me now!
Leonora.
U - no ve'nha, sol u - no, ed i - o te l'of-fro!
There is a price, one on-ly, thou wilt not re-fuse it:
Count.
Spie - ga - ti, qual
Strange thy words, thy
(extending her right hand to him, with grief.)
Me stes - sa!
My - self!
E
I
prez - zo, di'?
mean-ing say?
Ciel! tu di - ce - sti?
Say'st thou sin - cere - ly?
Strings & Wood.
f
com - pie - re sa - prò la mia pro - mes - sa.
of - fer thee my hand, thou hast my prom-ise!
È so - gno il
Or am I
dim.


Di-schiu - di-mi la via fra quel - le
Un - bar those gates, and to his dun-geon
mi - o?
dreaming?
ppp
mu - ra: Ch'ei m'o-da, che la vit-ti-ma fug-ga, e son
lead me, And let me bear him tidings of freedom, And I'm
Count.
Leonora.
tu-a. Lo giu - ra. Lo giu-ro a Di - o, che l'a-ni-ma tut-ta mi
thine. Oh swear it. I swear by heav-en, who knows my in - most
Tutti
ff
Count.
(A Guard appears, to whom the Count whispers.)
ve-de!
purpose!
O - là!
Hol - la!
p
ff (Leonora takes poison from the ring.)
Leonora.
(M'a-vrai, ma fred-da e - sa - ni - me
(I shall be thine, but mute, cold and

(to Leonora, turning around.) (aside, with joy.) Allegro brillante. (♩ = 132.)

Count. Leonora. (gazing upward with eyes filled with tears of joy.)

molto vivace

spoglia.) Co-lui vi-vrà. (Vi - vrà! Con-ten-dei il giu-bi-lo i
life-less.) I spare his life. (Oh joy! he's sav'd, my beat-ing heart with

Fl. Cl.

p

det - ta me, Si-gno - re, ma coi fre-quen-ti
thanks to heav'n o'er-flow - eth, The pow - er that on

Vln. Fl. Cl. Ob.

brillante

pal - pi-ti mer-cè ti ren-de il co - re! Or
high doth reign a-lone my pur-pose know-eth; Oh

Vln. &c.

brillante

il mio fi - ne, im pa-vi-da, pie-na di gio - ja at-ten - do, po-
death, come on, I fear thee not, joy-ous-ly I a-wait thee, I'll

trò dir-gli, mo-ren - do, sal - vo tu sei per
tell him with my dy - ing breath that through me he's

Count.

me!) Fra te che par - li? Vol - gi - mi, mi
sav'd!) Oh turn on me those beam - ing eyes, re -

Fl. Ob. Cl.

Cello pizz.

vol - gi il det - to an - co - ra, o mi par-rà de-
peat those words of heav - en, Tell me I was not

Leonora.

(Vi - vrà!)
(He's sav'd,)

li - rio quanto as-col-ta-i fi - no - ra! Tu mia! tu mia! ri-
dream-ing, that thou thy faith hast giv - en! She's mine, she's mine, oh

Cor.

Cor. & Fag.

pe - ti - lo, il dub - bio cor se - re - na.
bliss di - vine, Ah, scarce can I be - lieve it,

Vln.

Cor.

Cor. & Fag.

Ah! ch'io lo cre-do ap - pe - na u - den - do - lo da te! ah!
Joy - ous - ly I re - ceive it, The boon for which I crav'd, Ah!

(Vi-vrà! con-ten- de il
(Oh joy! he's sav'd, my

— io lo cre - do ap- pe - na, u - den - do - lo da te!
— I can scarce-ly be-lieve - it, The boon — for which I crav'd!

Fl. Cl. Cor. & Strings

giu - bi - lo i det - ti a me, Si- gno - re. Po - trò — dir- gli, mo-
beat-ing heart with thanks to — heav'n o'er-flow - eth, I'll tell — him with my

Fag.

Poco più mosso.

ren - do, sal - vo — tu — sei — per — me! sal-ve tu
dy - ing breath — that — through me — he's — sav'd! Ah, he is

Count.

Tu mia, tu mi - -
Can I be-lieve

Poco più mosso. (♩=144.)

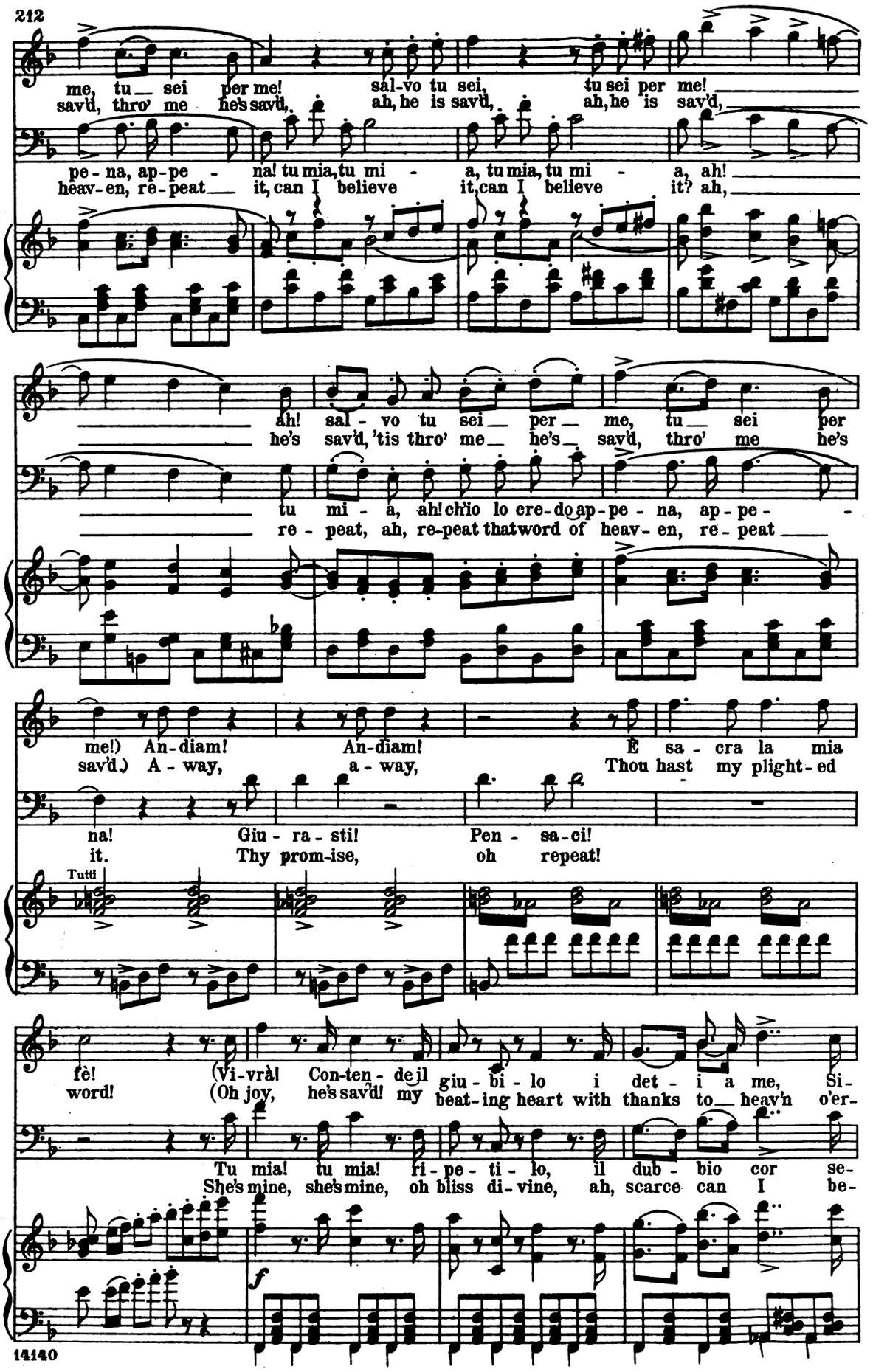
Cl. Vln. & Ob.

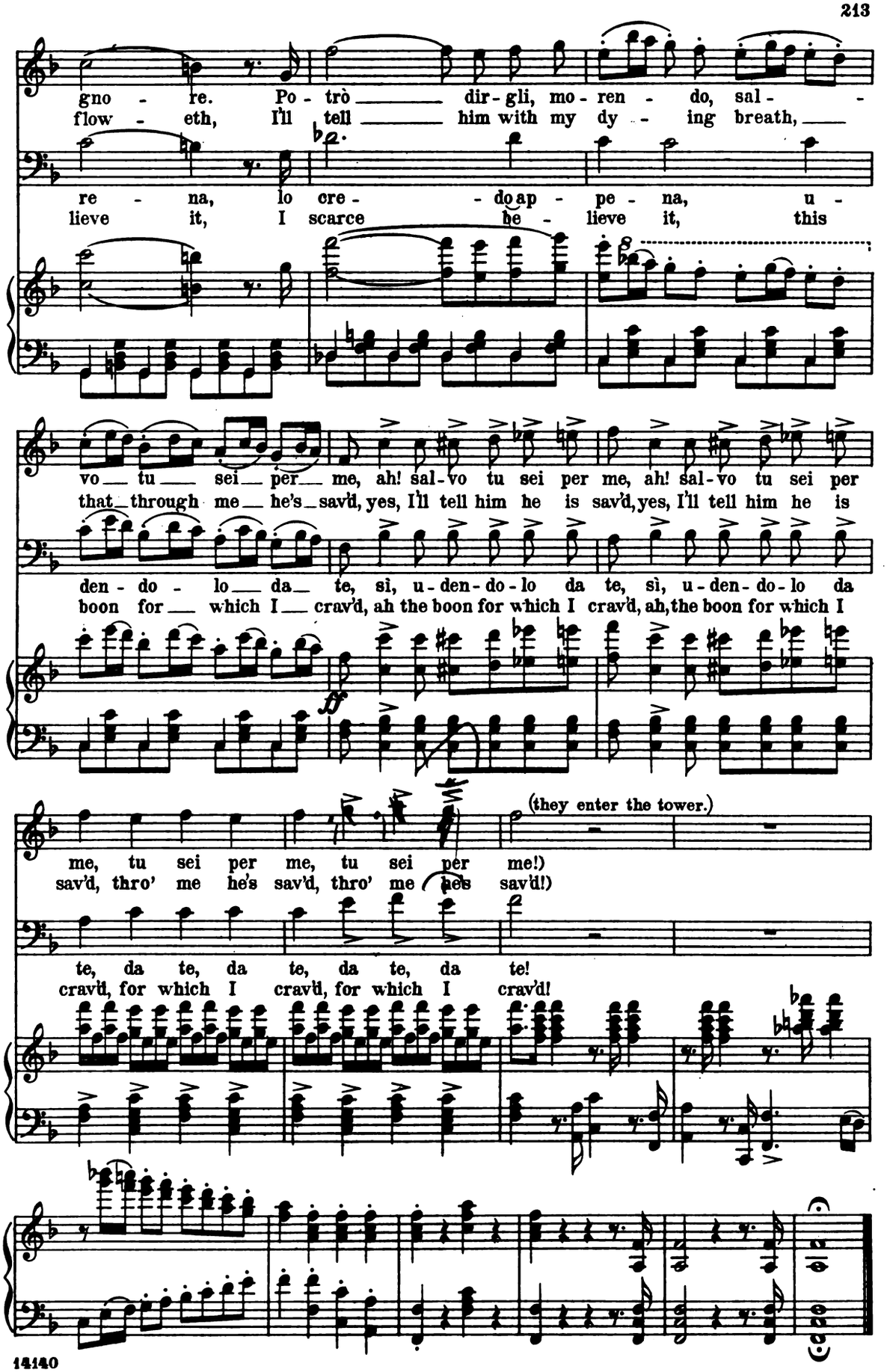
p

sei, tu sei per me! — ah! sal - vo tu sei — per —
sav'd, ah, he is sav'd, ah! — he's sav'd, 'tis thro' me — he's —

a, tu mia, tu mi - a, ah! — tu mi - a, ah! chio lo cre-do ap-
it, can I believe it? ah! — re-peat, oh repeat that word of

F.

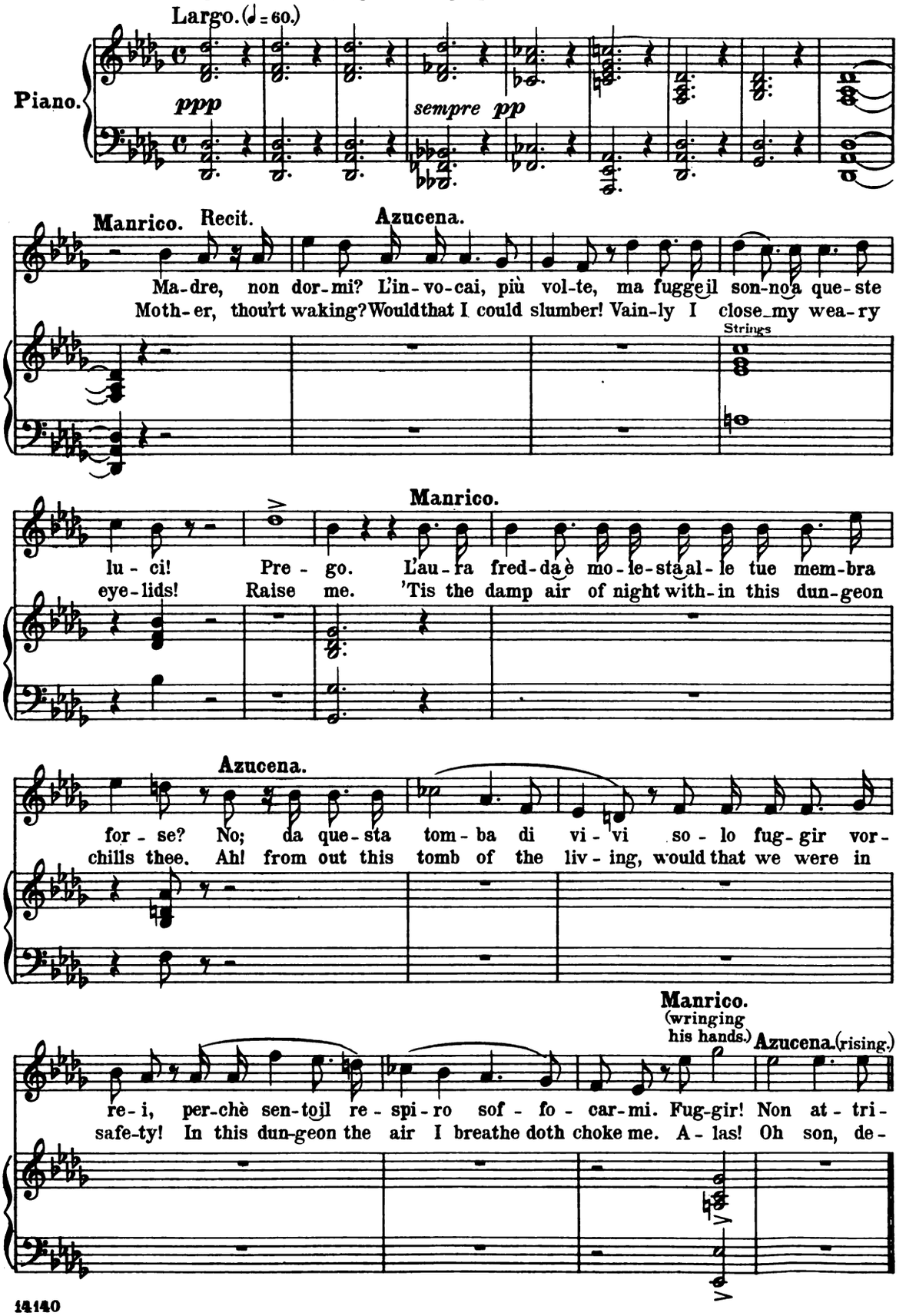

me, tu sei per me! sal-vo tu sei, tu sei per me!
sav'd, thro' me he's sav'd, ah, he is sav'd, ah, he is sav'd,
pe-na, ap-pe- na! tu mia, tu mi- a, tu mia, tu mi- a, ah!
heav-en, re-peat it, can I believe it, can I believe it? ah,
ah! sal-vo tu sei per me, tu sei per
he's sav'd, 'tis thro' me he's sav'd, thro' me he's
tu mi- a, ah! ch'io lo cre-do ap-pe-na, ap-pe-
re-peat, ah, re-peat that word of heav-en, re-peat
me!) An-diam! An-diam! È sa-cra la mia
sav'd.) A-way, a-way, Thou hast my plight-ed
na! Giu-ra-sti! Pen-sa-ci!
it. Thy prom-ise, oh repeat!
Tutti
fè! (Vi-vrà! Con-ten-de il giu-bi-lo i det-i a me, Si-
word! (Oh joy, he's sav'd! my beat-ing heart with thanks to heav'n o'er-
Tu mia! tu mia! ri-pe-ti-lo, il dub-bio cor se-
She's mine, she's mine, oh bliss di-vine, ah, scarce can I be-
f

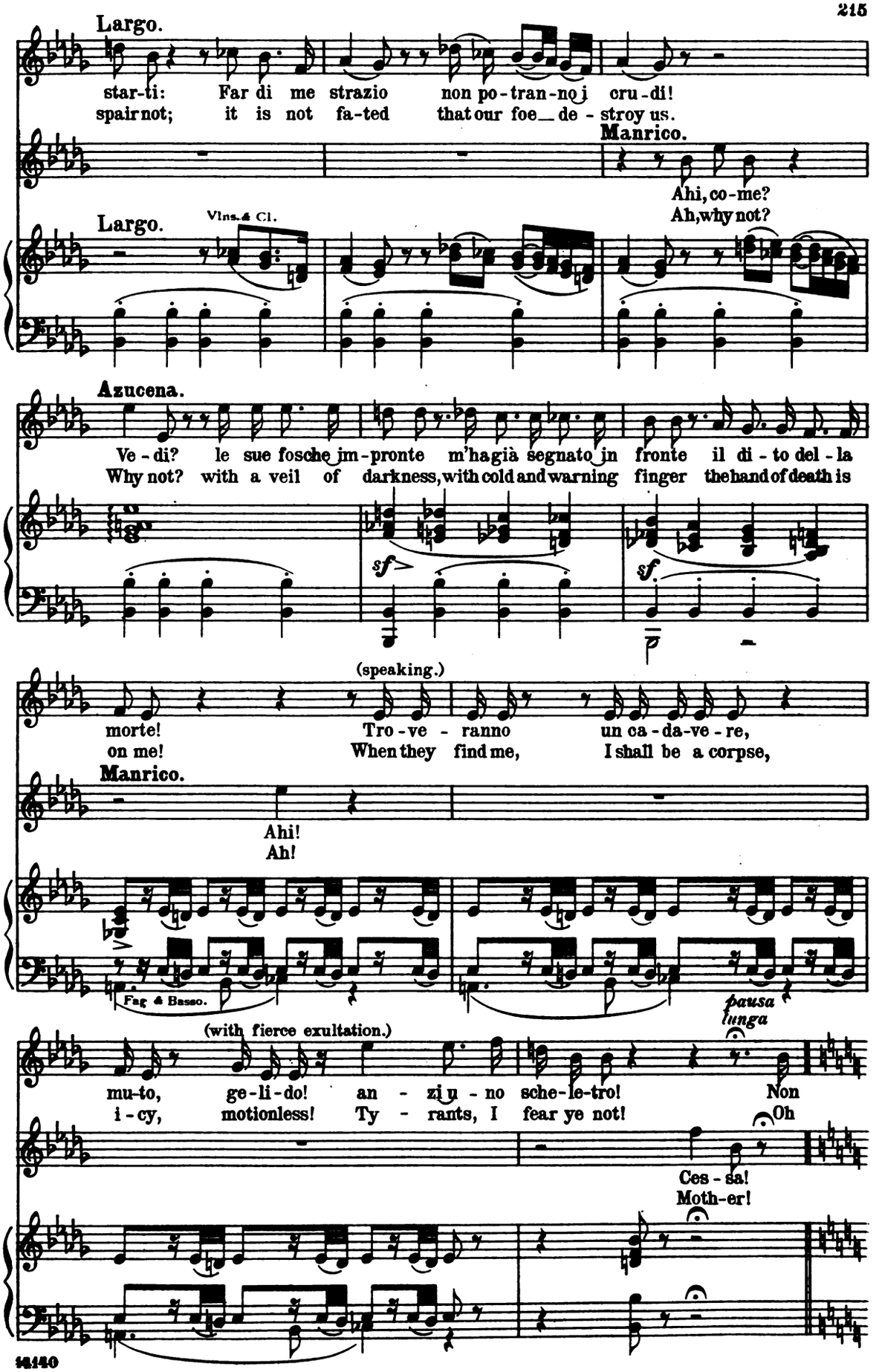

gno - re. Po - trò dir - gli, mo - ren - do, sal -
flow - eth, I'll tell him with my dy - ing breath,
re - na, lo cre - do ap - pe - na, u -
lieve it, I scarce be - lieve it, this
vo tu sei per me, ah! sal - vo tu sei per me, ah! sal - vo tu sei per
that through me he's sav'd, yes, I'll tell him he is sav'd, yes, I'll tell him he is
den - do - lo da te, sì, u - den - do - lo da te, sì, u - den - do - lo da
boon for which I crav'd, ah the boon for which I crav'd, ah, the boon for which I
ff
(they enter the tower.)
me, tu sei per me, tu sei per me!)
sav'd, thro' me he's sav'd, thro' me he's sav'd!)
te, da te, da te, da te, da te!
crav'd, for which I crav'd, for which I crav'd!

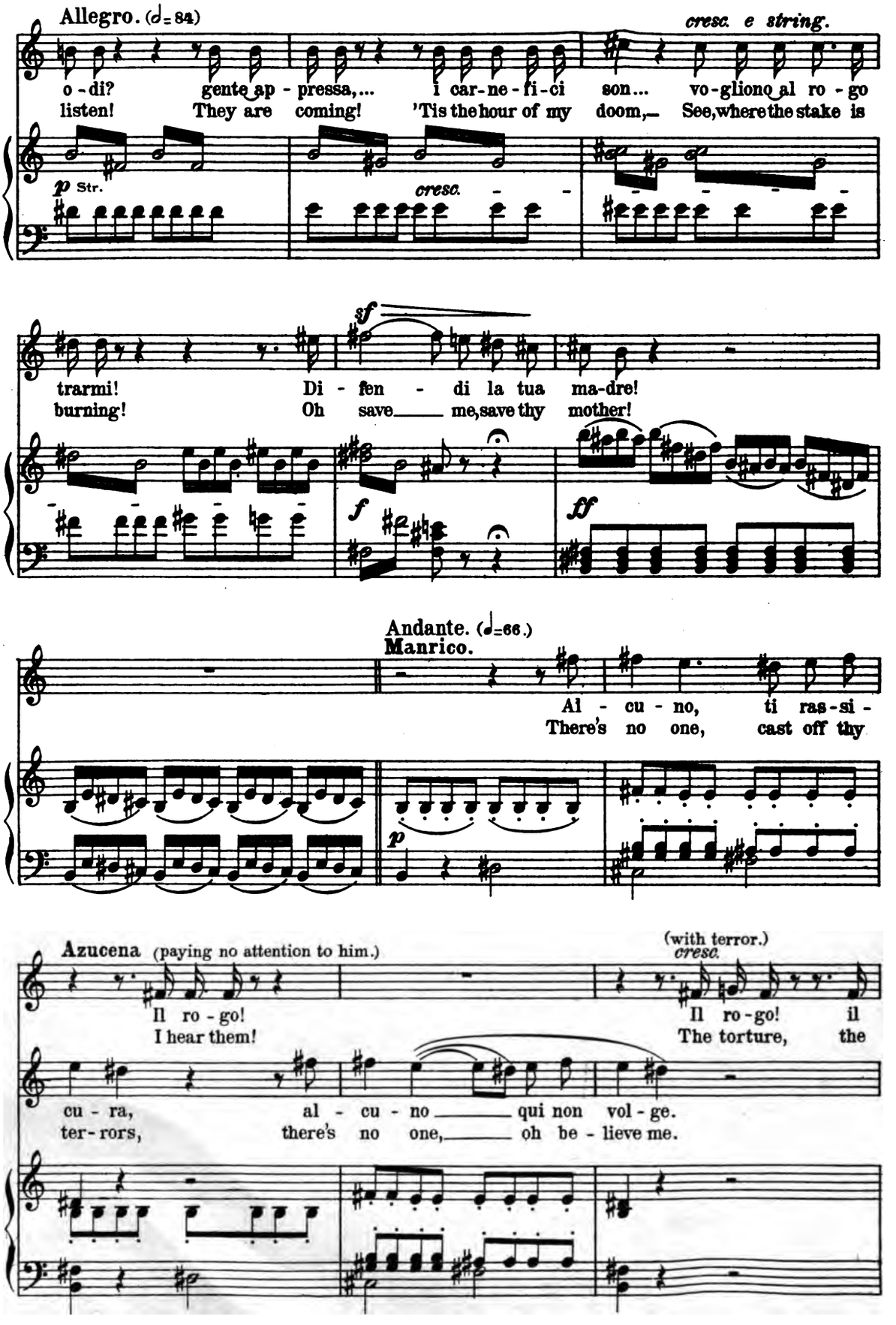
Nº 21. "Sì, la stanchezza m'opprim[illegible] o figlio.„

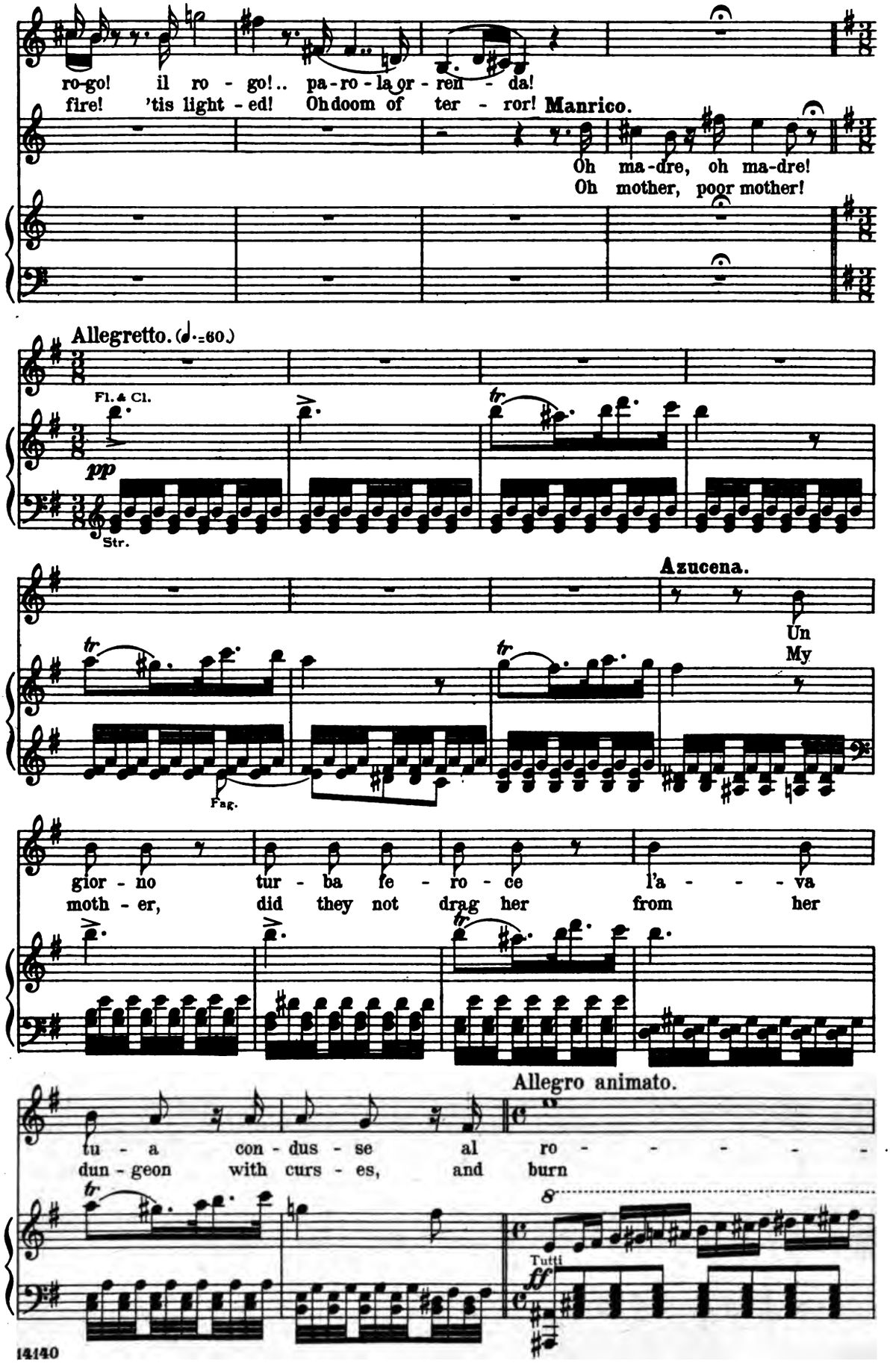
Finale IV. — Duet.

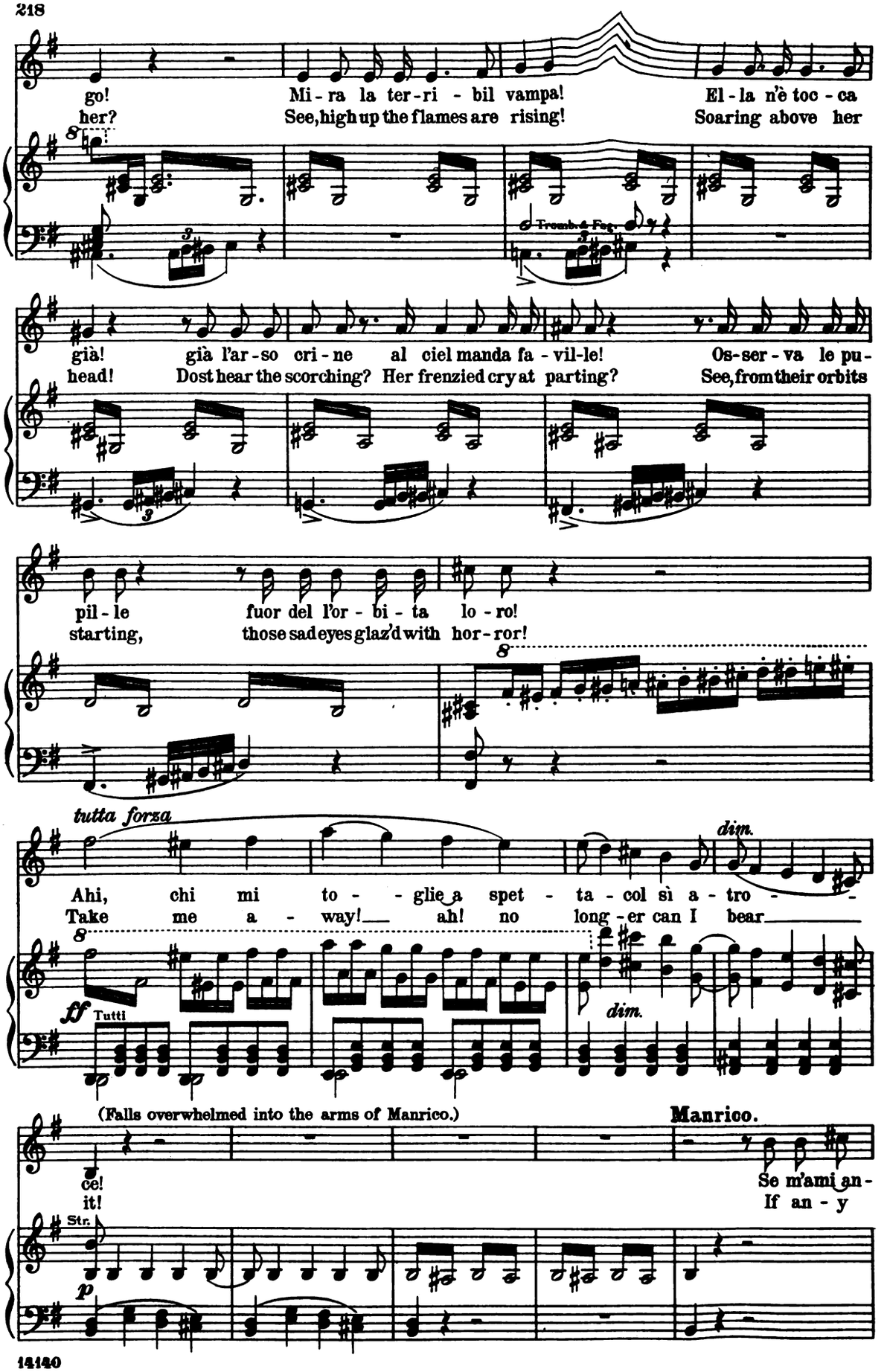
A gloomy dungeon; in one corner, a barred window; door at back; a dimly burning lamp hangs from the ceiling. Azucena is lying on a rough pallet, Manrico seated near her.

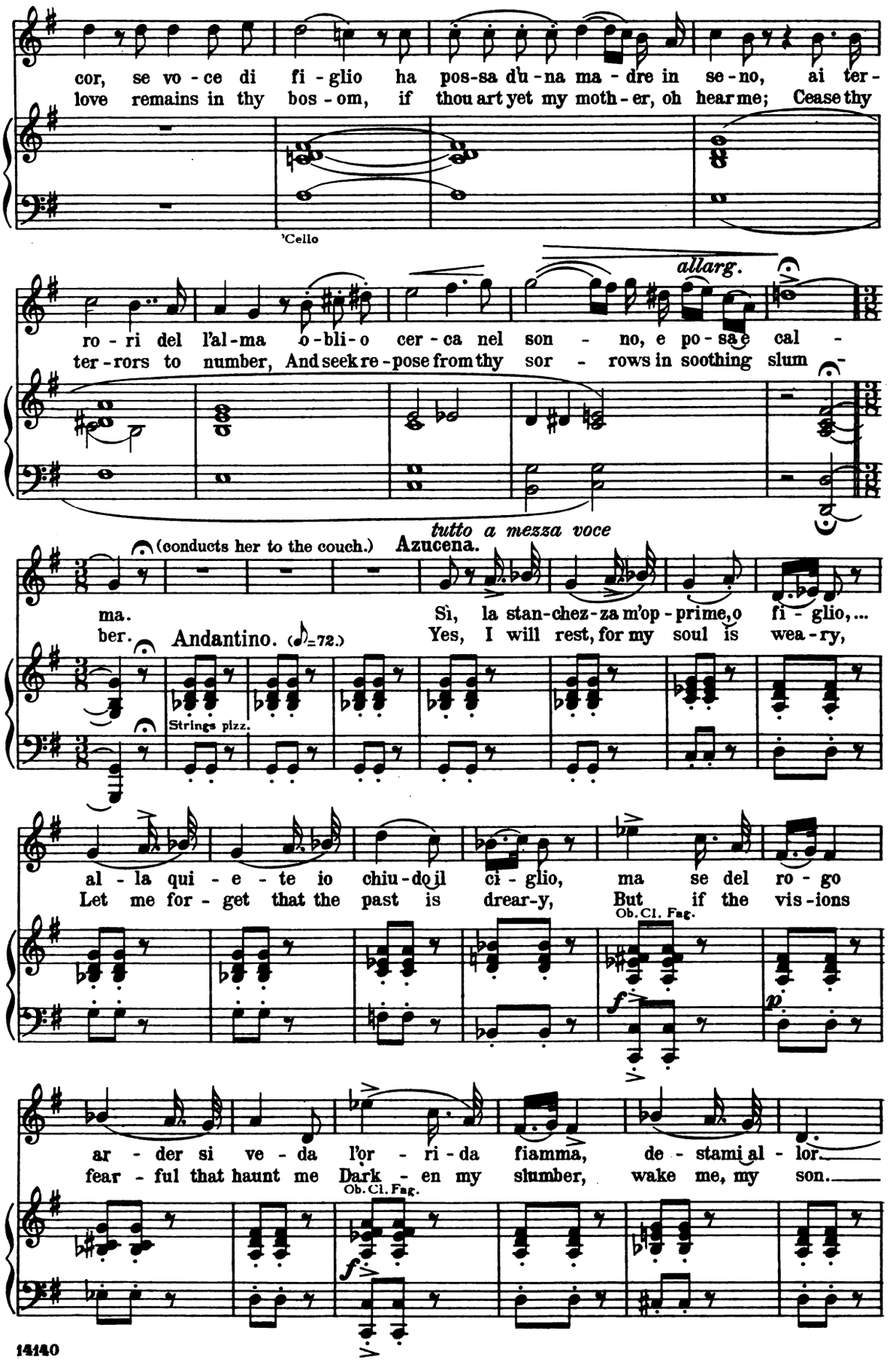


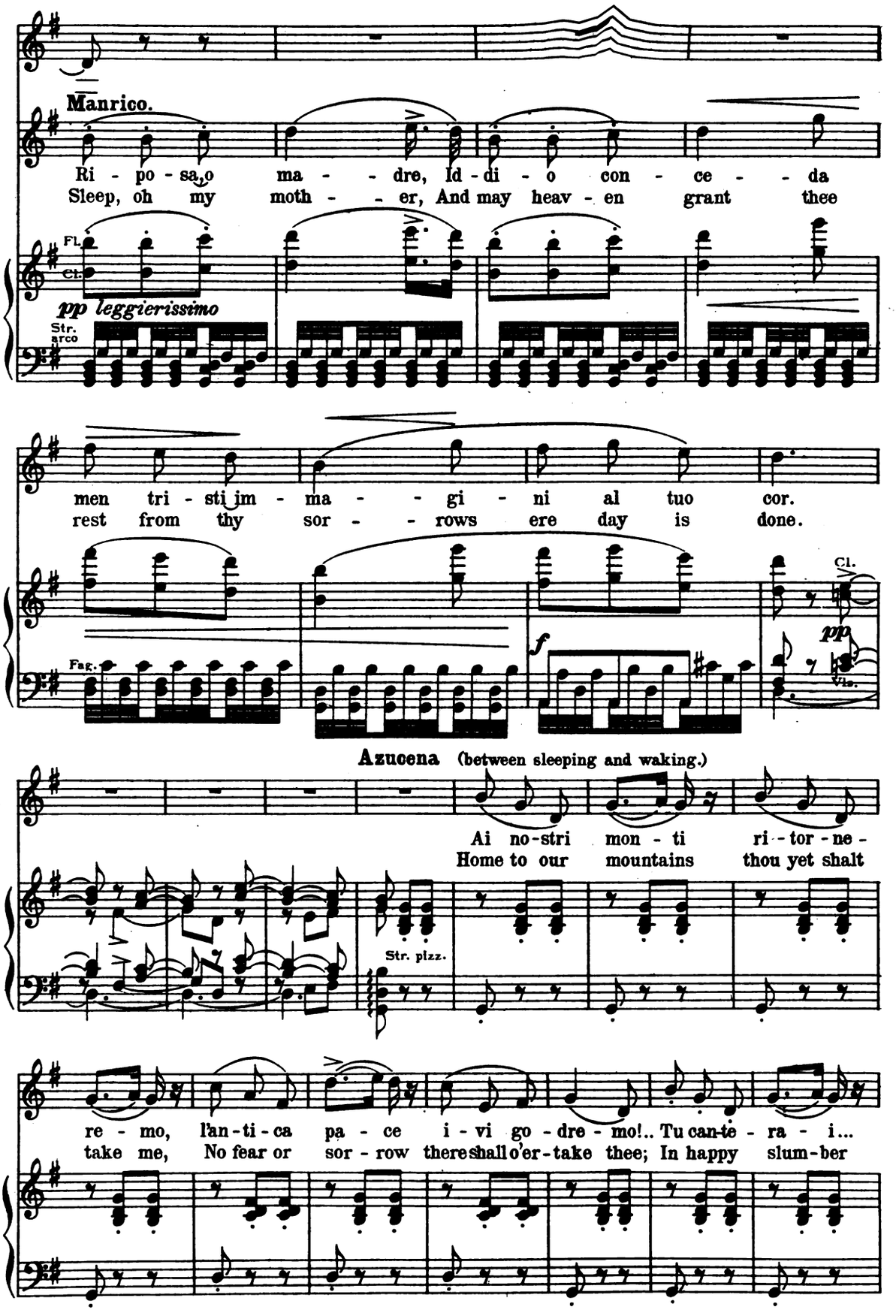

Largo.
star-ti: Far di me strazio non po-tran-no j cru-di!
spair not; it is not fa-ted that our foe de - stroy us.
Manrico.
Ahi, co-me?
Ah, why not?
Largo.
Vlns. & Cl.
Azucena.
Ve-di? le sue fosche im-pronte m'ha già segnato in fronte il di-to del-la
Why not? with a veil of darkness, with cold and warning finger the hand of death is
sf
sf
p
(speaking.)
morte! Tro-ve-ranno un ca-da-ve-re,
on me! When they find me, I shall be a corpse,
Manrico.
Ahi!
Ah!
Fag. & Basso.
pausa lunga
(with fierce exultation.)
mu-to, ge-li-do! an-zi u-no sche-le-tro! Non
i-cy, motionless! Ty-rants, I fear ye not! Oh
Ces-sa!
Moth-er!

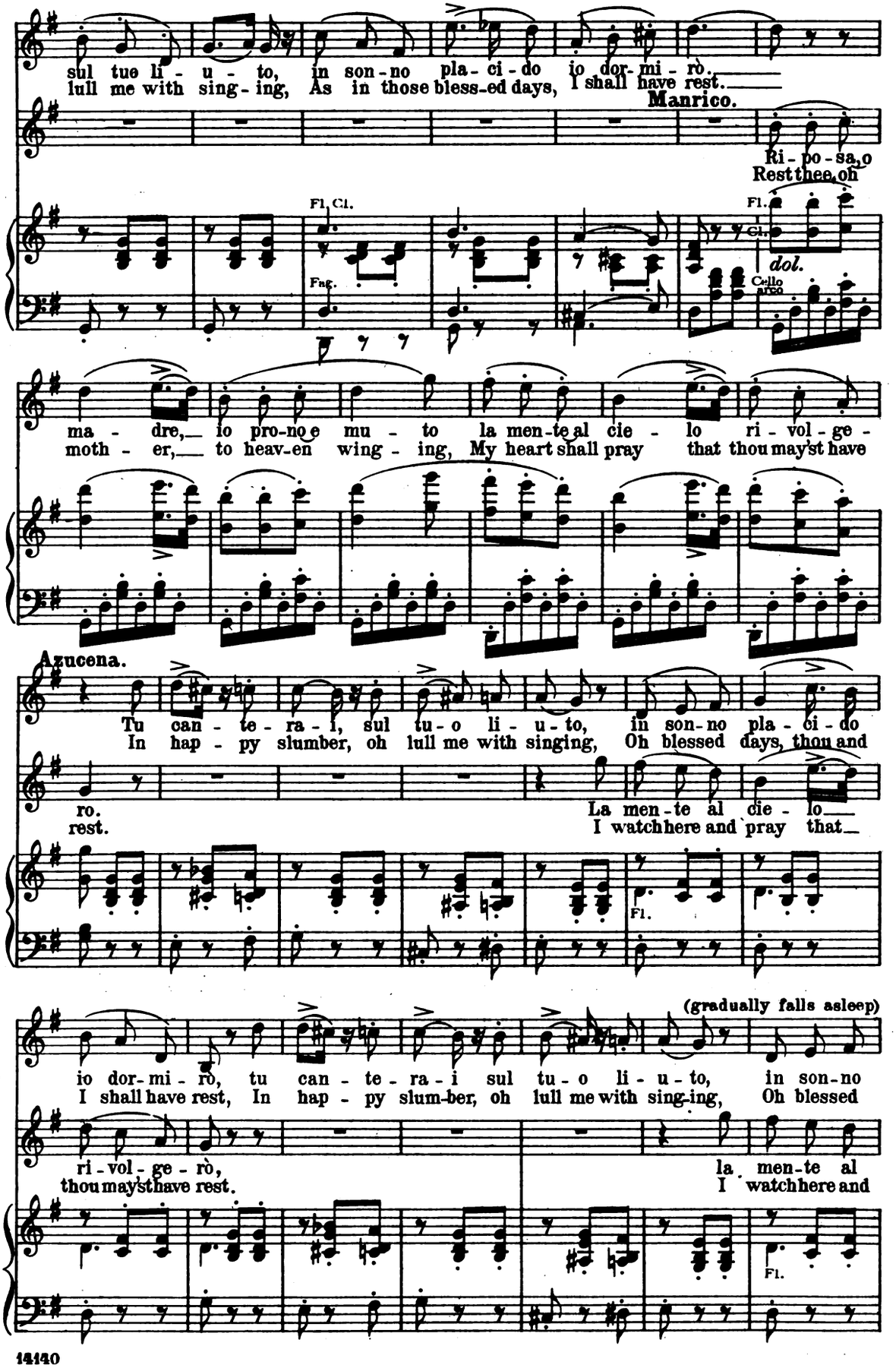

Allegro. (♩= 84)
cresc. e string.
o - di? gente ap - pressa,... i car-ne - fi - ci son... vo - glion0 al ro - go
listen! They are coming! 'Tis the hour of my doom,— See, where the stake is
p Str.
cresc.
sf
trarmi! Di - fen - di la tua ma-dre!
burning! Oh save— me, save thy mother!
f
ff
Andante. (♩=66.)
Manrico.
Al - cu - no, ti ras-si -
There's no one, cast off thy
p
Azucena (paying no attention to him.)
(with terror.)
cresc.
Il ro - go! Il ro - go! il
I hear them! The torture, the
cu - ra, al - cu - no qui non vol - ge.
ter-rors, there's no one, oh be - lieve me.

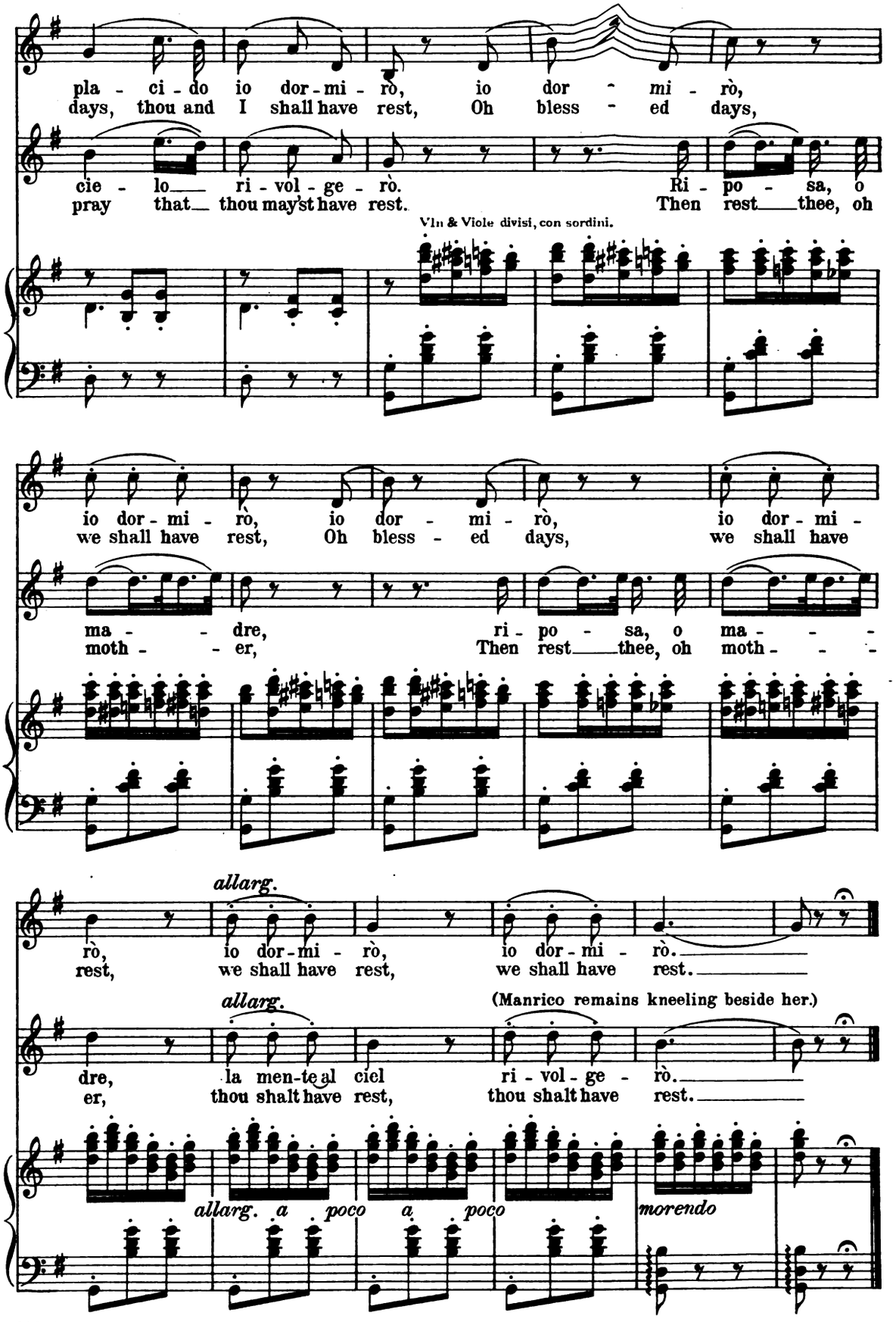

ro-go! il ro - go!.. pa-ro - la or - ren - da!
fire! 'tis light - ed! Oh doom of ter - ror!
Manrico.
Oh ma-dre, oh ma-dre!
Oh mother, poor mother!
Allegretto. (♩.=60.)
Fl. & Cl.
pp
Str.
Azucena.
Un
My
Fag.
gior - no tur - ba fe - ro - ce l'a - - - va
moth - er, did they not drag her from her
Allegro animato.
tu - a con - dus - se al ro - - - - - -
dun - geon with curs - es, and burn
Tutti
ff
14140


go!
Mi - ra la ter - ri - bil vampa!
El - la n'è toc - ca
her?
See, high up the flames are rising!
Soaring above her
Tromb. & Fag.
già!
già l'ar - so cri - ne al ciel manda fa - vil-le!
Os-ser - va le pu-
head!
Dost hear the scorching? Her frenzied cry at parting?
See, from their orbits
pil - le
fuor del l'or - bi - ta lo - ro!
starting,
those sad eyes glaz'd with hor - ror!
tutta forza
dim.
Ahi, chi mi to - - glie a spet - ta - col sì a - tro - -
Take me a - way! ah! no long - er can I bear
ff Tutti
dim.
(Falls overwhelmed into the arms of Manrico.)
Manrico.
ce!
Se m'ami an -
it!
If an - y
Str.
p


cor, se vo - ce di fi - glio ha pos-sa d'u - na ma - dre in se - no, ai ter -
love remains in thy bos - om, if thou art yet my moth - er, oh hear me; Cease thy
'Cello
allarg.
ro - ri del l'al - ma o - bli - o cer - ca nel son - no, e po - sa e cal -
ter - rors to number, And seek re - pose from thy sor - rows in soothing slum -
tutto a mezza voce
(conducts her to the couch.)
Azucena.
ma.
ber.
Sì, la stan-chez-za m'op - prime, o fi - glio, ...
Yes, I will rest, for my soul is wea - ry,
Andantino. (♪=72.)
Strings pizz.
al - la qui - e - te io chiu - do il ci - glio, ma se del ro - go
Let me for - get that the past is drear-y, But if the vis - ions
Ob. Cl. Fag.
ar - der si ve - da l'or - ri - da fiamma, de - stami al - lor.
fear - ful that haunt me Dark - en my slumber, wake me, my son.
Ob. Cl. Fag.


Manrico.
Ri - po - sa, o ma - - dre, Id - di - o con - ce - - da
Sleep, oh my moth - - er, And may heav - en grant thee
Fl.
Cl.
pp leggierissimo
Str.
arco
men tri - sti jm - ma - - gi - ni al tuo cor.
rest from thy sor - - rows ere day is done.
Fag.
f
Cl.
pp
Vln.
Azucena (between sleeping and waking.)
Ai no-stri mon - ti ri - tor - ne -
Home to our mountains thou yet shalt
Str. pizz.
re - mo, l'an - ti - ca pa - ce i - vi go - dre - mo!.. Tu can-te - ra - i...
take me, No fear or sor - row there shall o'er-take thee; In happy slum-ber

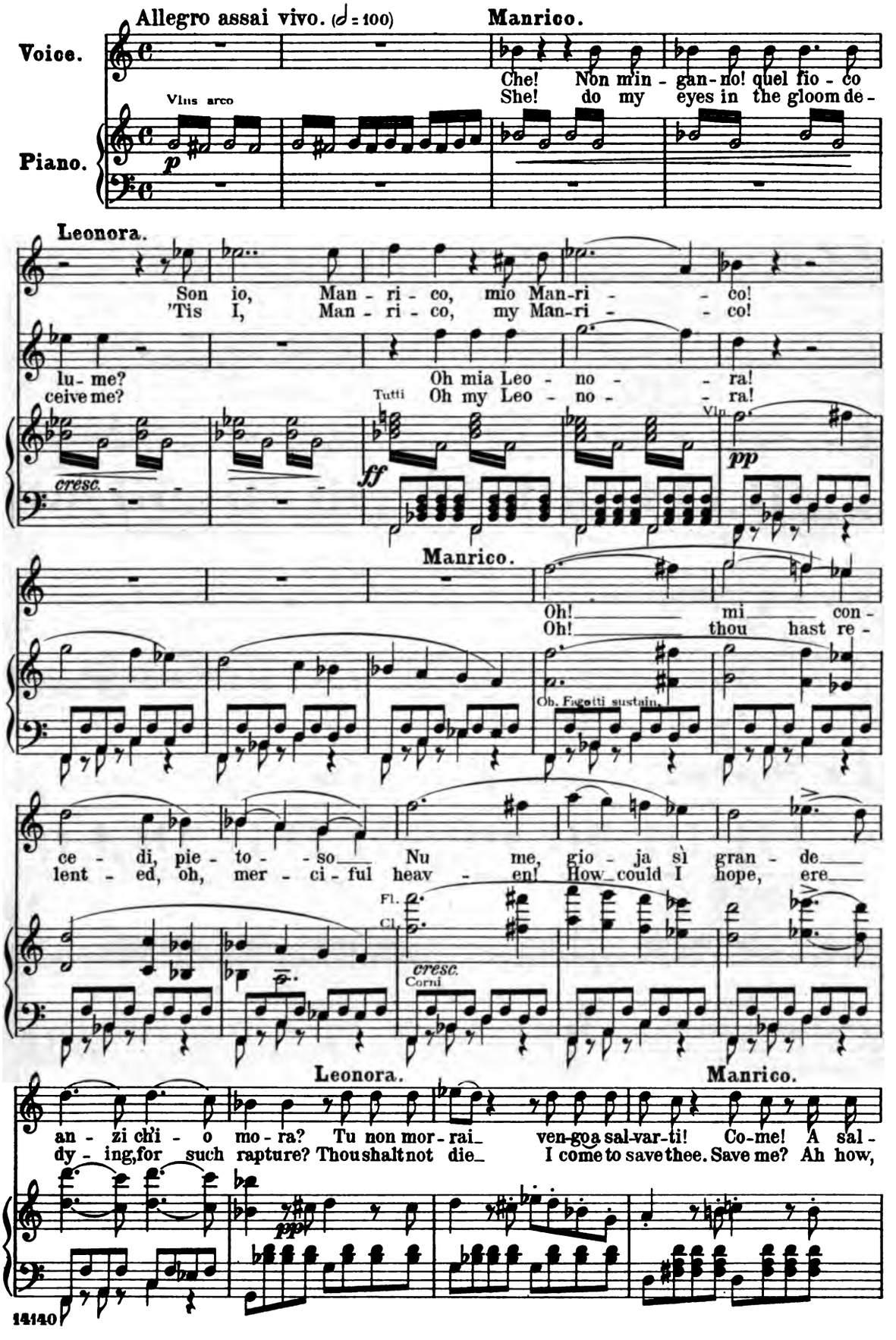

sul tuo li - u - to, in son - no pla - ci - do io dor - mi - rò.
lull me with sing - ing, As in those bless-ed days, I shall have rest.
Manrico.
Ri - po - sa, o
Rest thee, oh
Fl. Cl.
Fag.
Fl.
Cl.
dol.
Cello arco
ma - dre, io pro-no e mu - to la men-te al cie - lo ri - vol - ge -
moth - er, to heav-en wing - ing, My heart shall pray that thou may'st have
Azucena.
Tu can - te - ra - i, sul tu - o li - u - to, in son - no pla - ci - do
In hap - py slumber, oh lull me with singing, Oh blessed days, thou and
ro.
rest.
La men - te al cie - lo
I watch here and pray that
Fl.
(gradually falls asleep)
io dor - mi - rò, tu can - te - ra - i sul tu - o li - u - to, in son - no
I shall have rest, In hap - py slum-ber, oh lull me with sing-ing, Oh blessed
ri - vol - ge - rò,
thou may'st have rest.
la men - te al
I watch here and
Fl.

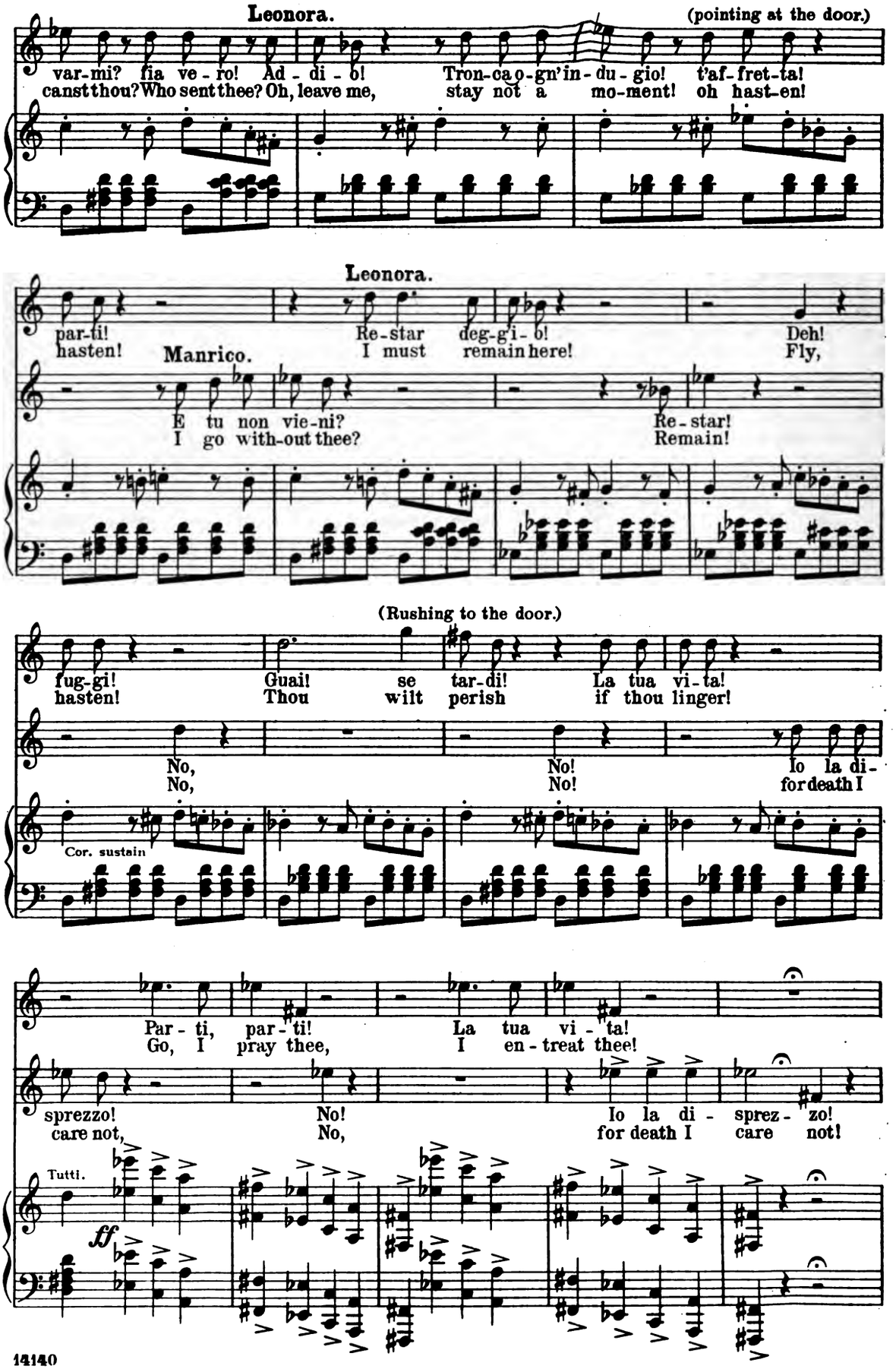

pla - ci - do io dor - mi - rò, io dor - mi - rò,
days, thou and I shall have rest, Oh bless - ed days,
cie - lo ri - vol - ge - rò. Ri - po - sa, o
pray that thou may'st have rest. Then rest thee, oh
Vln & Viole divisi, con sordini.
io dor - mi - rò, io dor - mi - rò, io dor - mi -
we shall have rest, Oh bless - ed days, we shall have
ma - dre, ri - po - sa, o ma -
moth - er, Then rest thee, oh moth -
allarg.
rò, io dor - mi - rò, io dor - mi - rò.
rest, we shall have rest, we shall have rest.
allarg.
(Manrico remains kneeling beside her.)
dre, la men-te al ciel ri - vol - ge - rò.
er, thou shalt have rest, thou shalt have rest.
allarg. a poco a poco
morendo

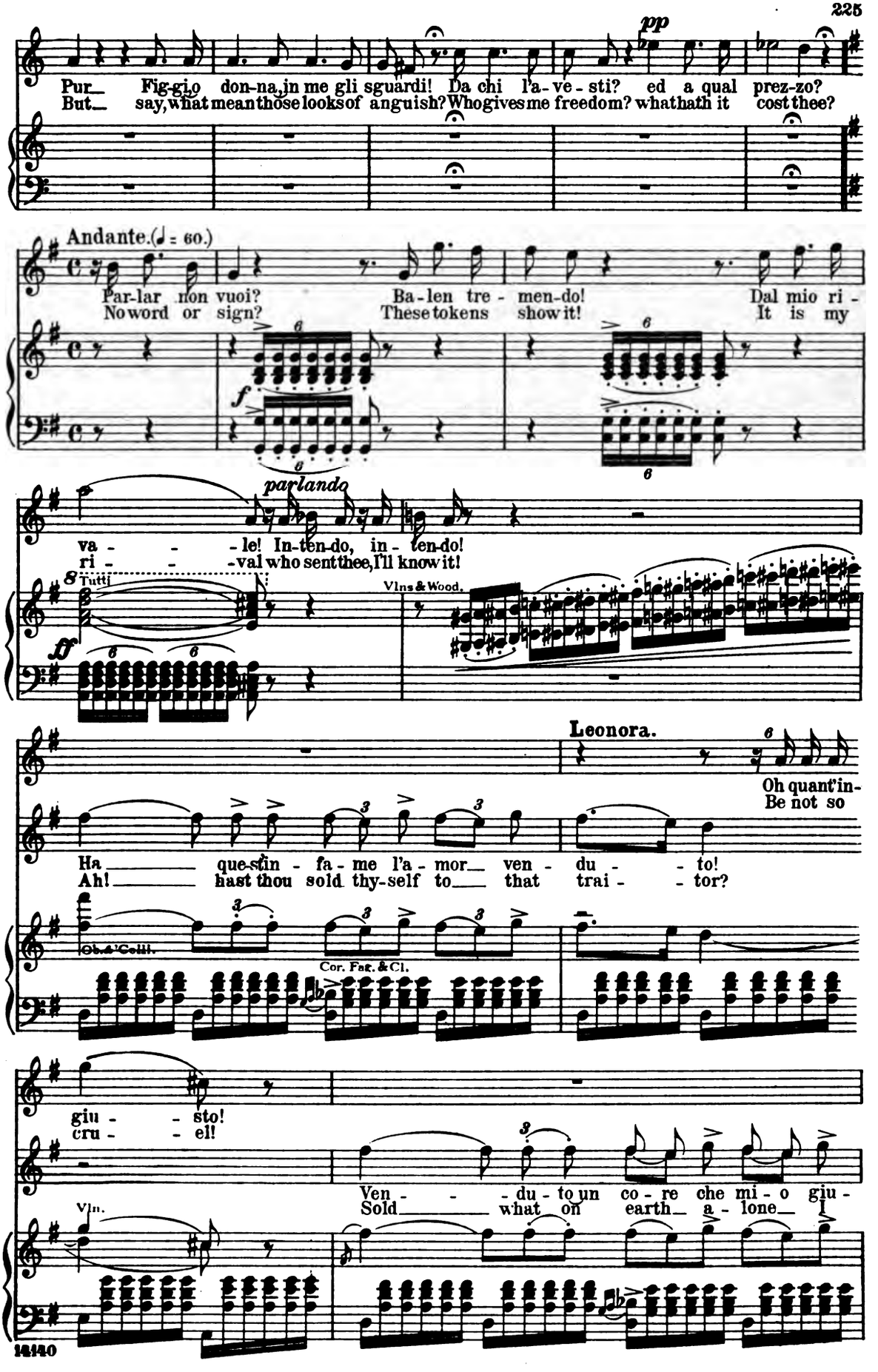
No. 22. "Parlar non vuoi?,,

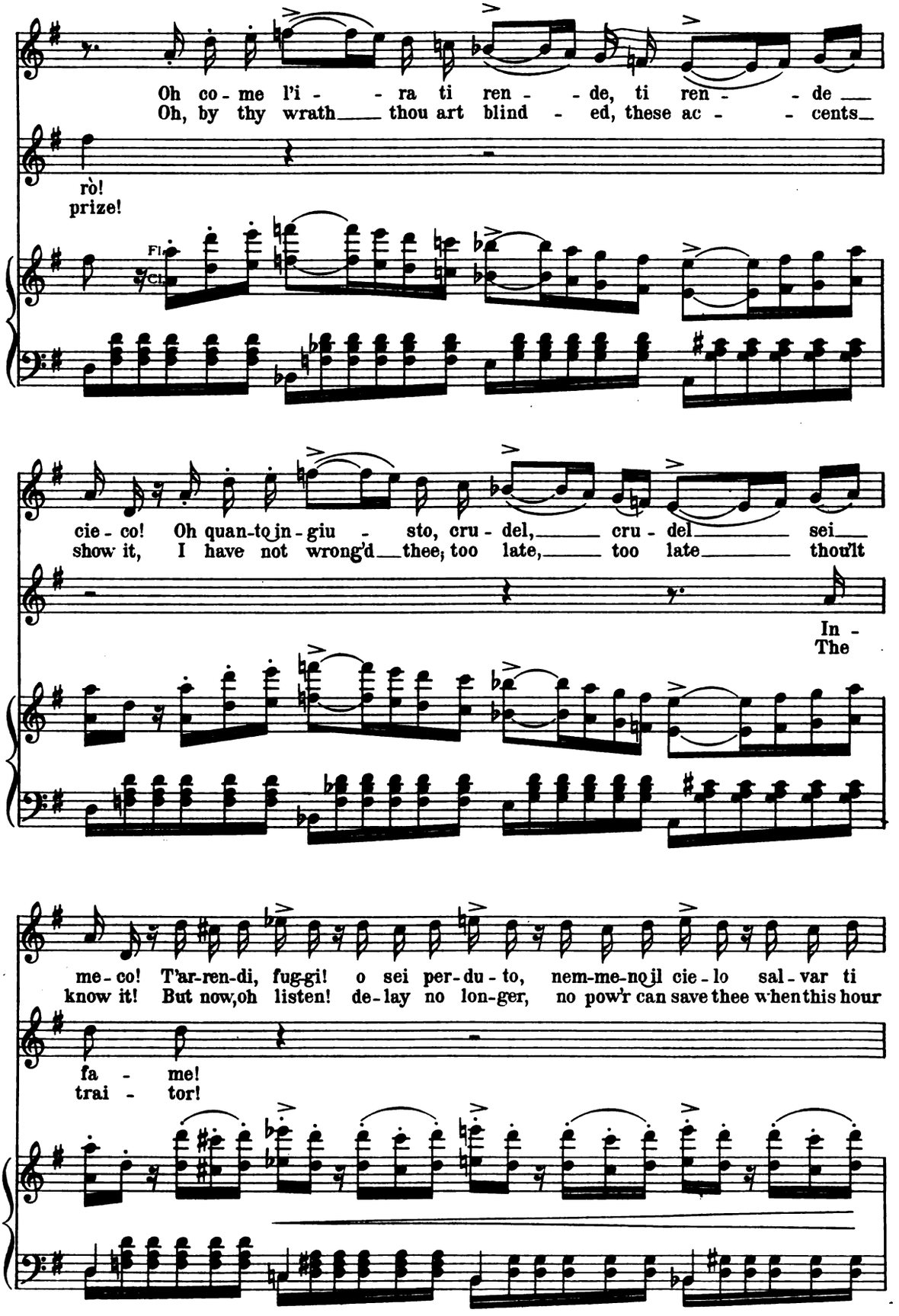
Recitative and Trio.

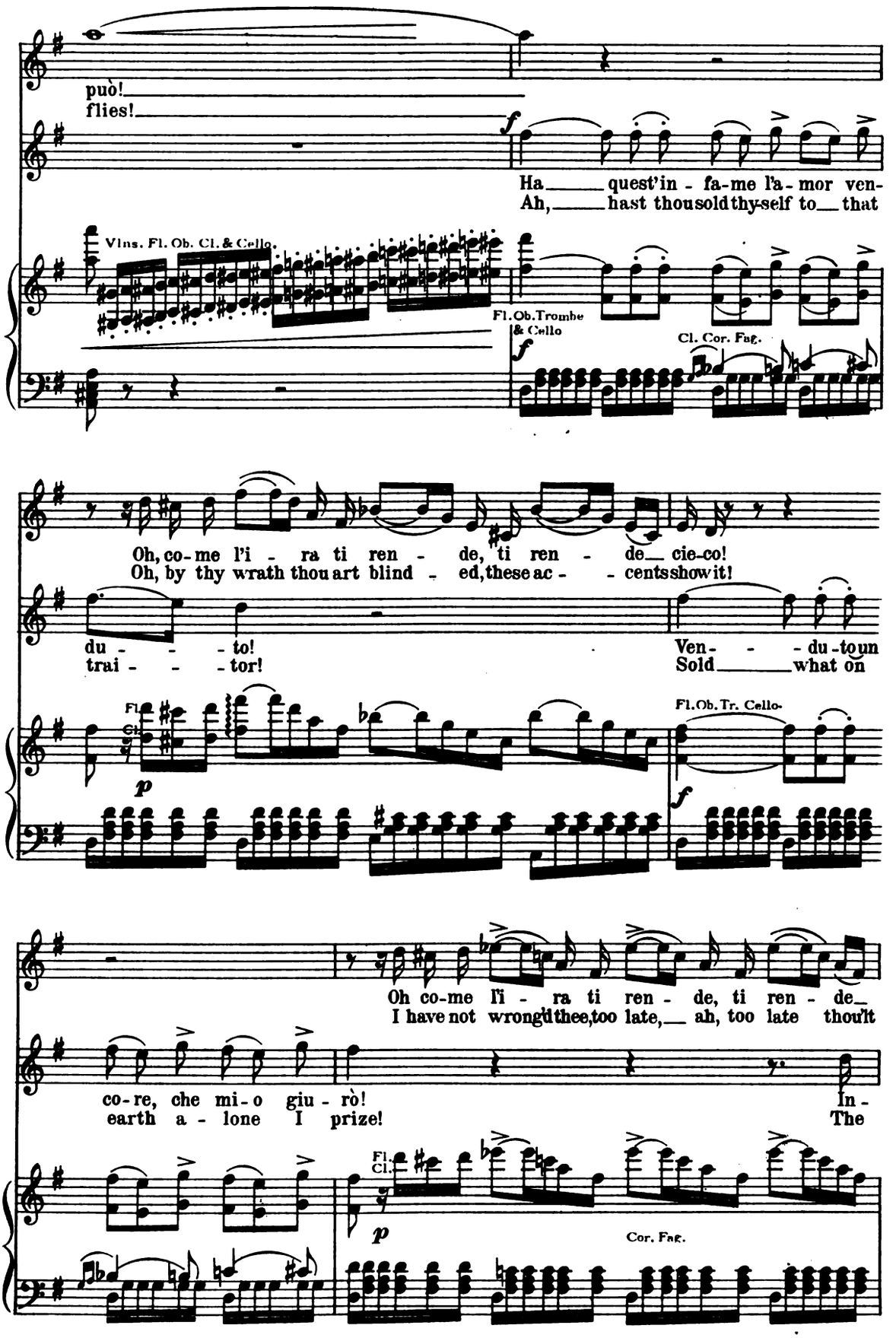
(The door opens, enter Leonora.)

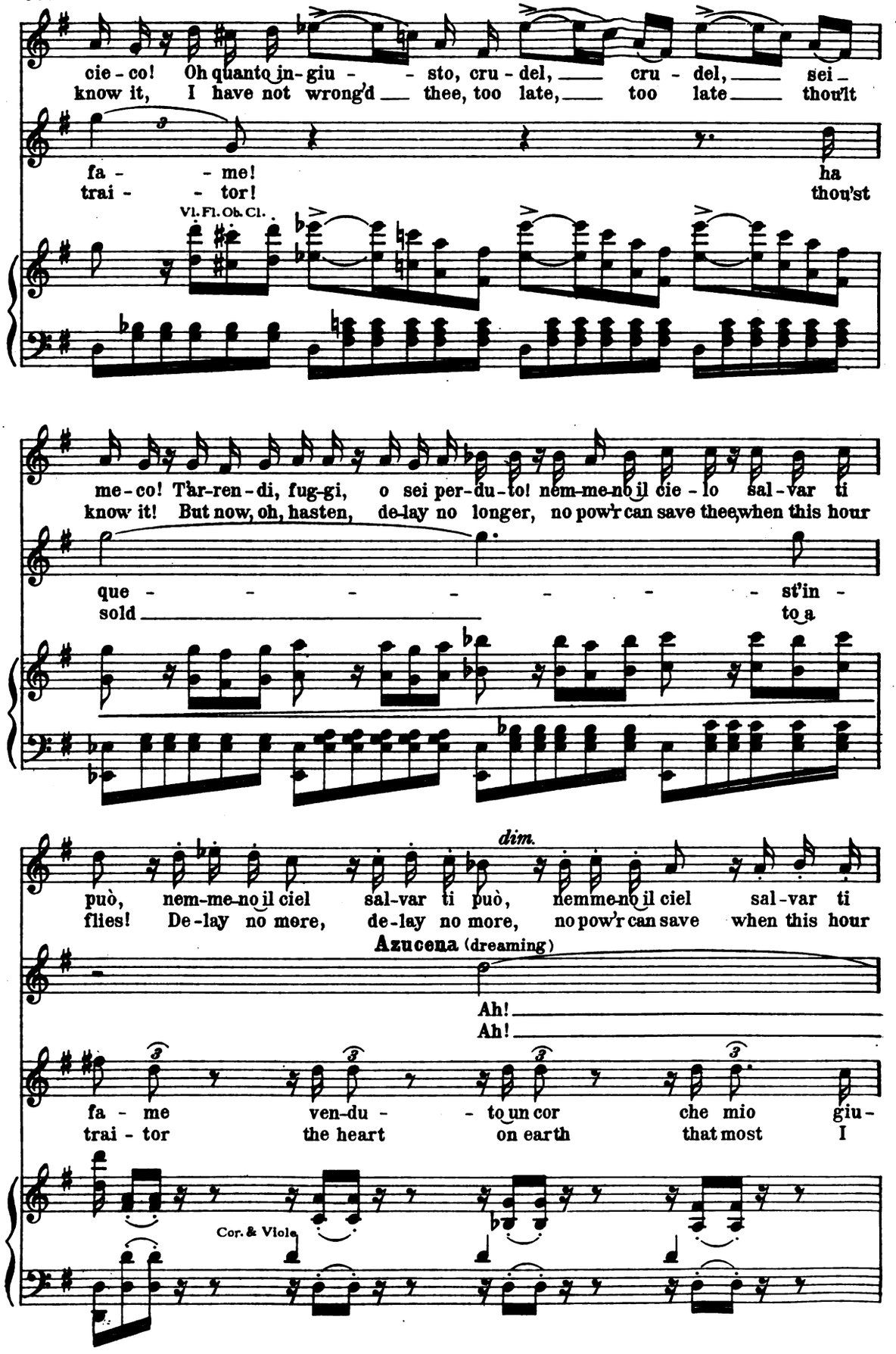


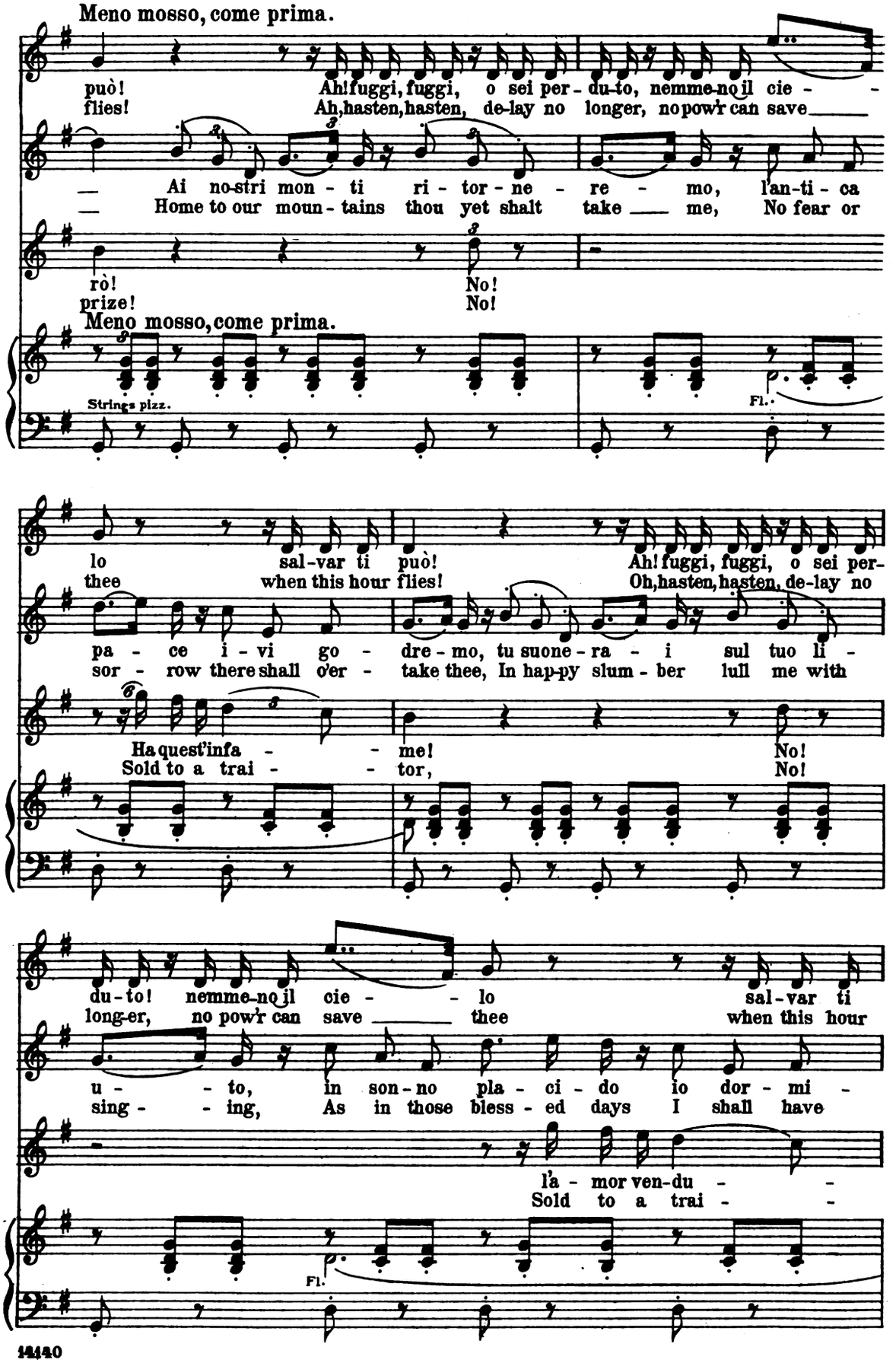

Leonora.
(pointing at the door.)
var-mi? fia ve-ro! Ad-di-ò! Tron-ca o-gn'in-du-gio! t'af-fret-ta!
canst thou? Who sent thee? Oh, leave me, stay not a mo-ment! oh hast-en!
Leonora.
par-ti! Re-star deg-g'i-ò! Deh!
hasten! I must remain here! Fly,
Manrico.
E tu non vie-ni? Re-star!
I go with-out thee? Remain!
(Rushing to the door.)
fug-gi! Guai! se tar-di! La tua vi-ta!
hasten! Thou wilt perish if thou linger!
No, No! Io la di-
No, No! for death I
Cor. sustain
Par-ti, par-ti! La tua vi-ta!
Go, I pray thee, I en-treat thee!
sprezzo! No! Io la di-sprez-zo!
care not, No, for death I care not!
Tutti.
ff

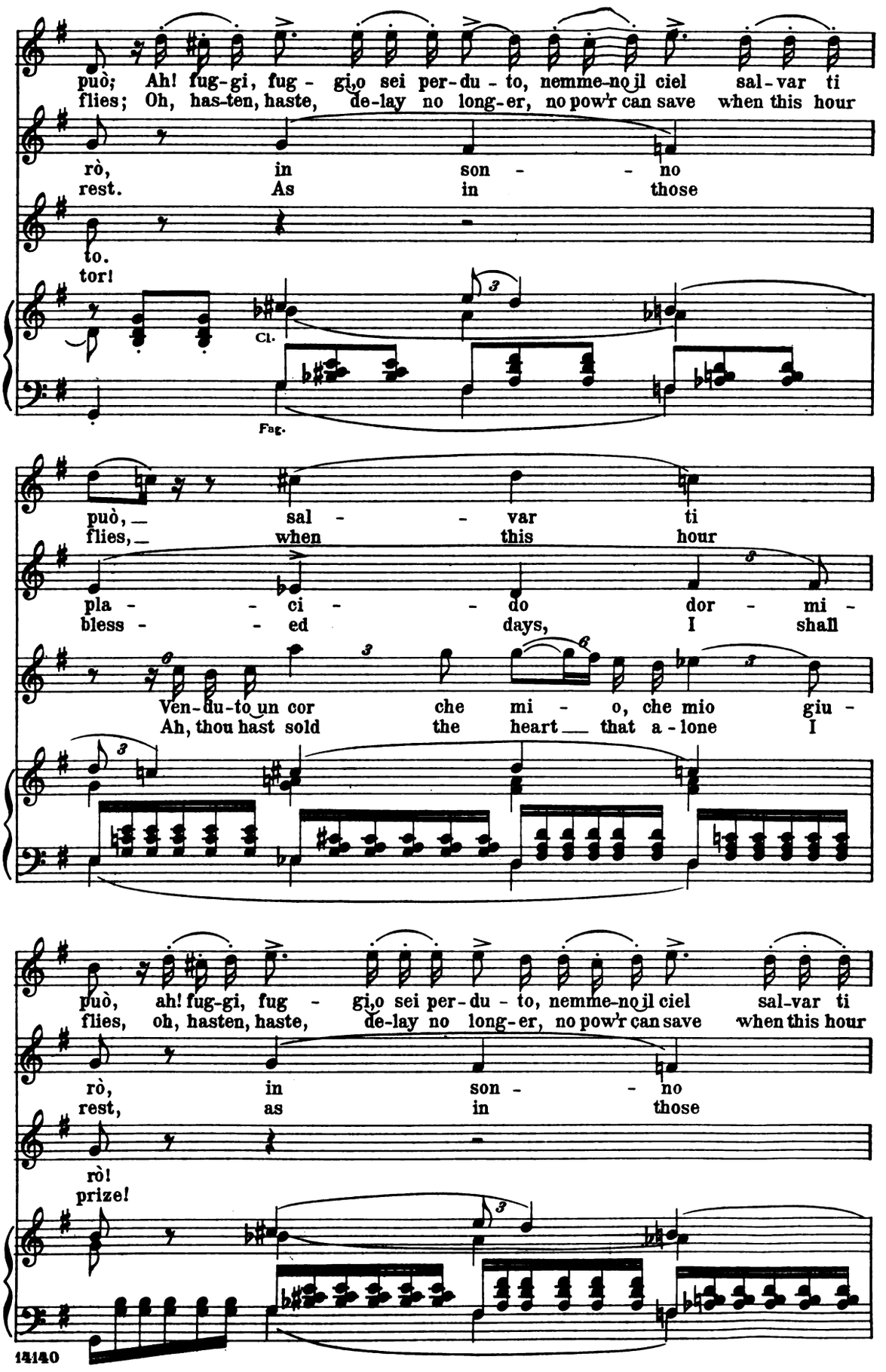

pp
Pur Fig-gi,o don-na,jn me gli sguardi! Da chi l'a-ve-sti? ed a qual prez-zo?
But say,what meanthose looksof anguish?Whogivesme freedom? whathath it costthee?
Andante.(♩ = 60.)
Par-lar non vuoi? Ba-len tre-men-do! Dal mio ri-
Noword or sign? Thesetokens showit! It is my
f
parlando
va-le! In-ten-do, in-ten-do!
ri-val who sentthee,I'll knowit!
8 Tutti
Vlns & Wood.
ff
Leonora.
Oh quant'in-
Be not so
Ha que-stin-fa-me l'a-mor ven-du-to!
Ah! hast thou sold thy-self to that trai-tor?
Ob.&Cor.Ingl.
Cor. Fag. & Cl.
giu-sto!
cru-el!
Ven-du-to un co-re che mi-o giu-
Sold what on earth a-lone I
Vln.

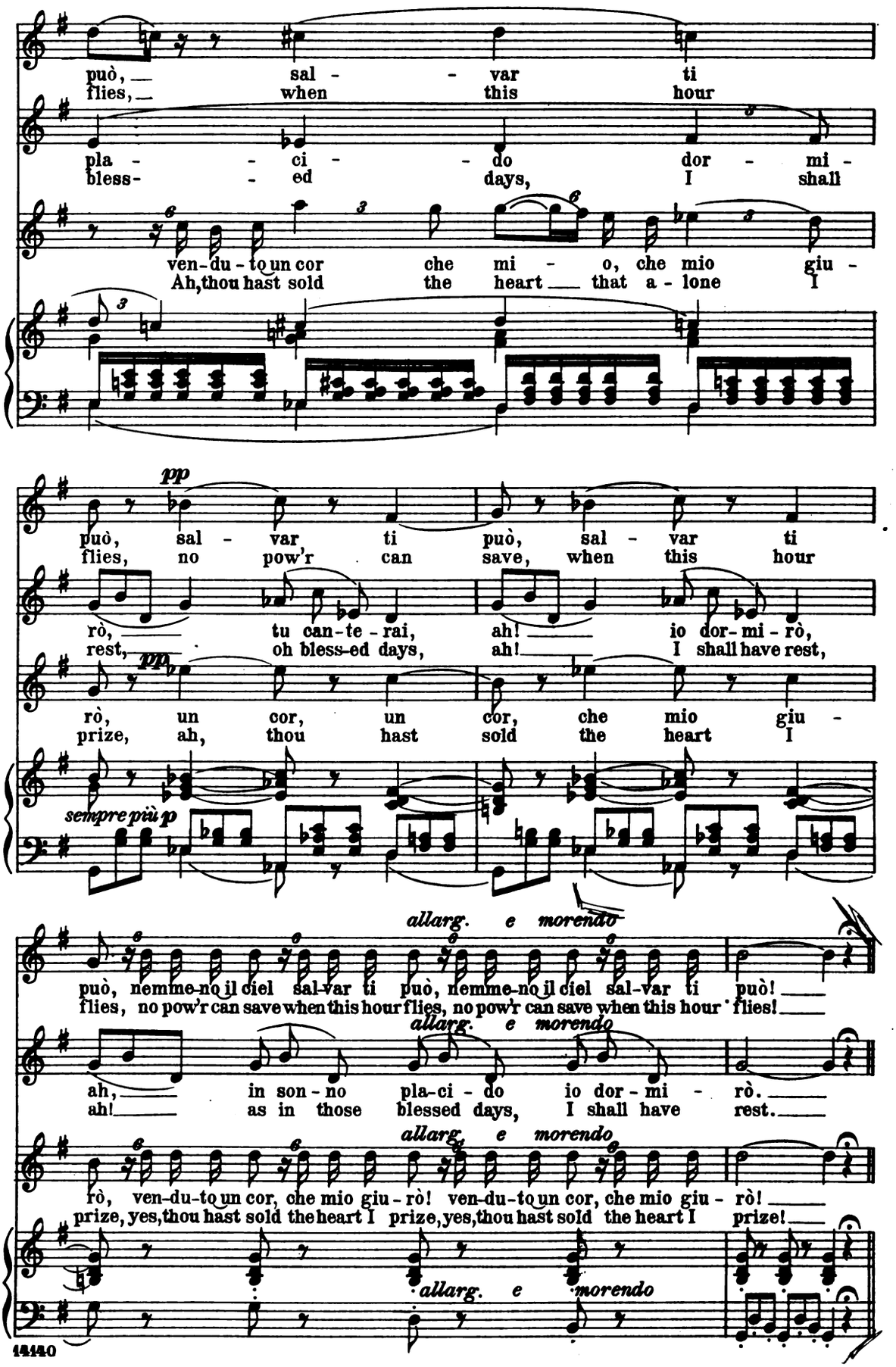

Oh co - me l'i - - ra ti ren - - de, ti ren - - de
Oh, by thy wrath thou art blind - ed, these ac - - cents
rò!
prize!
Fl.
Cl.
cie - co! Oh quan-to in - giu - sto, cru - del, cru - del sei
show it, I have not wrong'd thee, too late, too late thou'lt
In -
The
me - co! T'ar-ren-di, fug-gi! o sei per-du - to, nem-me-no il cie - lo sal - var ti
know it! But now, oh listen! de - lay no lon-ger, no pow'r can save thee when this hour
fa - me!
trai - tor!


può!
flies!
Ha quest'in - fa-me l'a- mor ven-
Ah, hast thou sold thy-self to that
Vlns. Fl. Ob. Cl. & Cello.
Fl. Ob. Trombe & Cello
Cl. Cor. Fag.
Oh, co- me l'i - ra ti ren - de, ti ren - de cie-co!
Oh, by thy wrath thou art blind - ed, these ac - - cents show it!
du - - - to!
trai - - - tor!
Ven- - - du-to un
Sold what on
Fl. Cl.
Fl. Ob. Tr. Cello.
Oh co-me l'i - ra ti ren - de, ti ren - de
I have not wrong'd thee, too late, ah, too late thou'lt
co- re, che mi- o giu - rò!
earth a - lone I prize!
In -
The
Fl. Cl.
Cor. Fag.


cie - co! Oh quanto in - giu - - sto, cru - del, cru - del, sei -
know it, I have not wrong'd thee, too late, too late thou'lt
fa - - me! ha
trai - - tor! thou'st
Vl. Fl. Ob. Cl.
me - co! T'ar-ren - di, fug-gi, o sei per-du - to! nem-me-no il cie - lo sal - var ti
know it! But now, oh, hasten, de-lay no longer, no pow'r can save thee, when this hour
que - - - - - - - st'in -
sold to a
dim.
può, nem-me-no il ciel sal-var ti può, nemme-no il ciel sal-var ti
flies! De-lay no more, de-lay no more, no pow'r can save when this hour
Azucena (dreaming)
Ah!
Ah!
fa - me ven-du - - to un cor che mio giu -
trai - tor the heart on earth that most I
Cor. & Viola

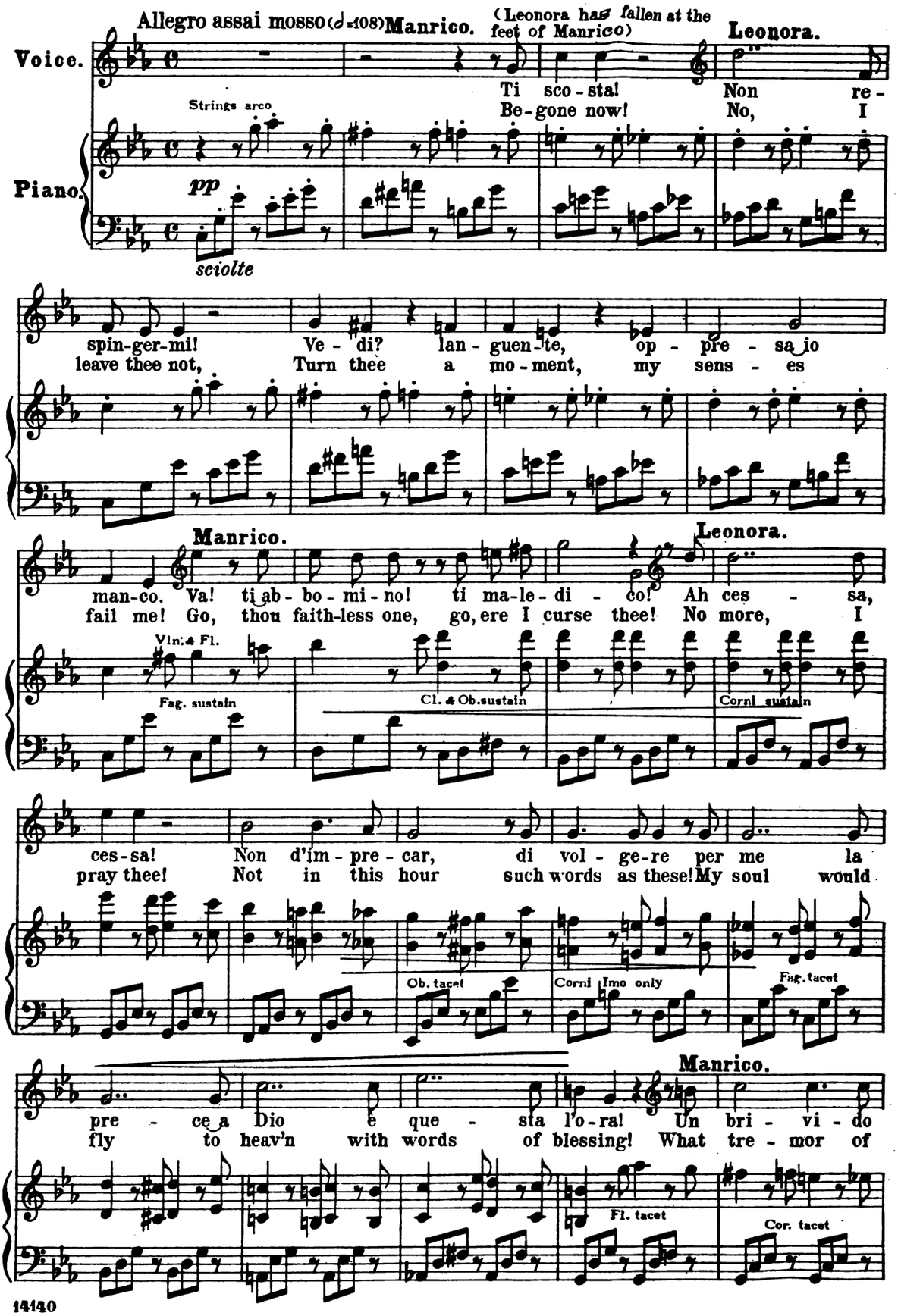

Meno mosso, come prima.
può! Ah! fuggi, fuggi, o sei per - du-to, nemme-no il cie - -
flies! Ah, hasten, hasten, de-lay no longer, no pow'r can save ____
— Ai no-stri mon - ti ri - tor - ne - re - mo, l'an-ti - ca
— Home to our moun - tains thou yet shalt take ____ me, No fear or
rò! No!
prize! No!
Meno mosso, come prima.
Strings pizz.
Fl.
lo sal-var ti può! Ah! fuggi, fuggi, o sei per-
thee when this hour flies! Oh, hasten, hasten, de-lay no
pa - ce i - vi go - dre - mo, tu suone - ra - i sul tuo li -
sor - row there shall o'er - take thee, In hap-py slum - ber lull me with
Ha quest'infa - - me! No!
Sold to a trai - - tor, No!
du-to! nemme-no il cie - - lo sal-var ti
long-er, no pow'r can save ____ thee when this hour
u - - to, in son-no pla - ci - do io dor - mi -
sing - - ing, As in those bless - ed days I shall have
l'a - mor ven-du - -
Sold to a trai - -
Fl.

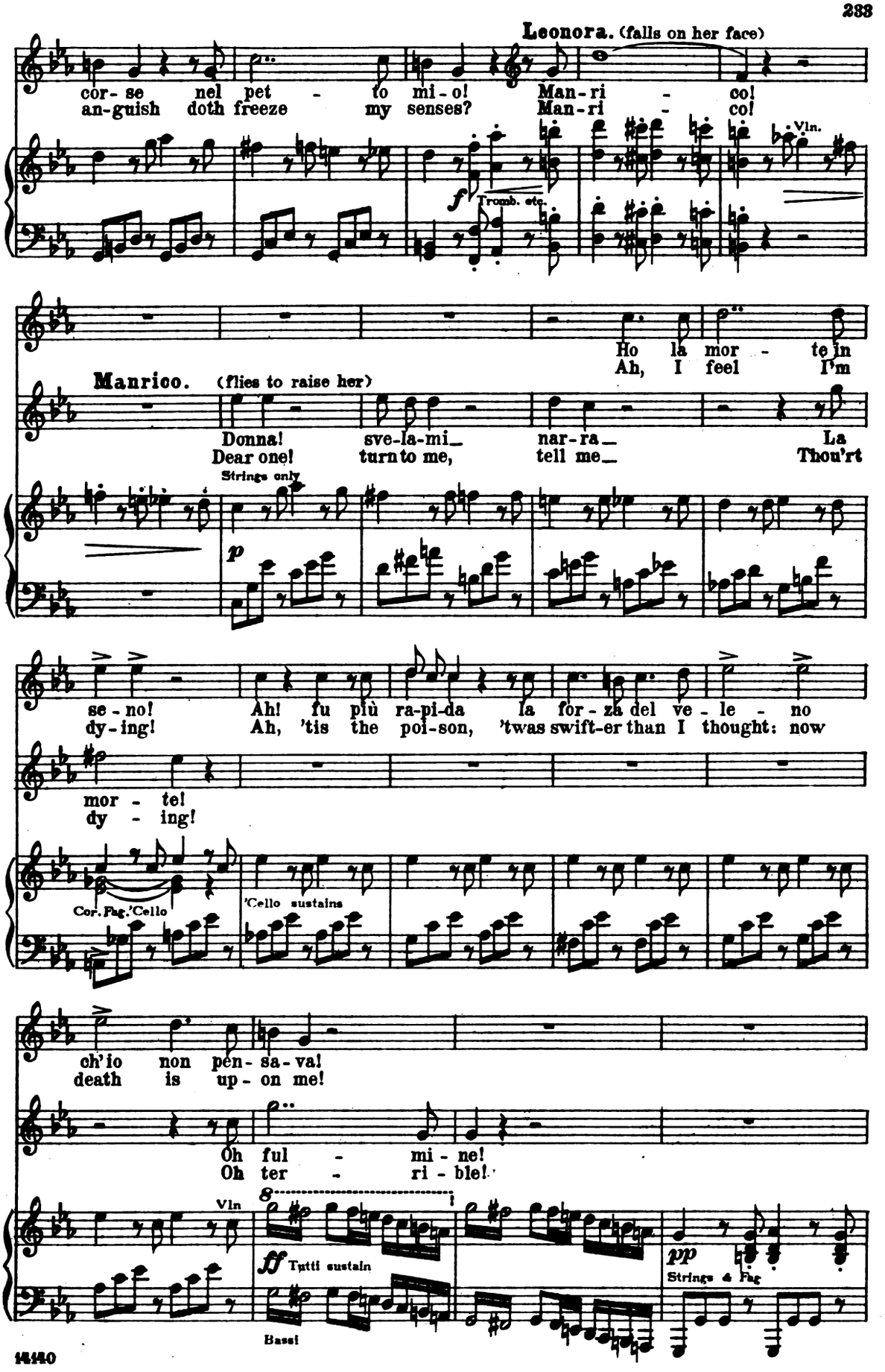

può; Ah! fug-gi, fug - gi,o sei per-du - to, nemme-no il ciel sal-var ti
flies; Oh, has-ten, haste, de-lay no long-er, no pow'r can save when this hour
rò, in son - - no
rest. As in those
to.
tor!
Cl.
Fag.
può, — sal - - var ti
flies, — when this hour
pla - - ci - - do dor - mi -
bless - - ed days, I shall
Ven-du-to un cor che mi - o, che mio giu -
Ah, thou hast sold the heart — that a-lone I
può, ah! fug-gi, fug - gi,o sei per-du - to, nemme-no il ciel sal-var ti
flies, oh, hasten, haste, de-lay no long-er, no pow'r can save when this hour
rò, in son - - no
rest, as in those
rò!
prize!

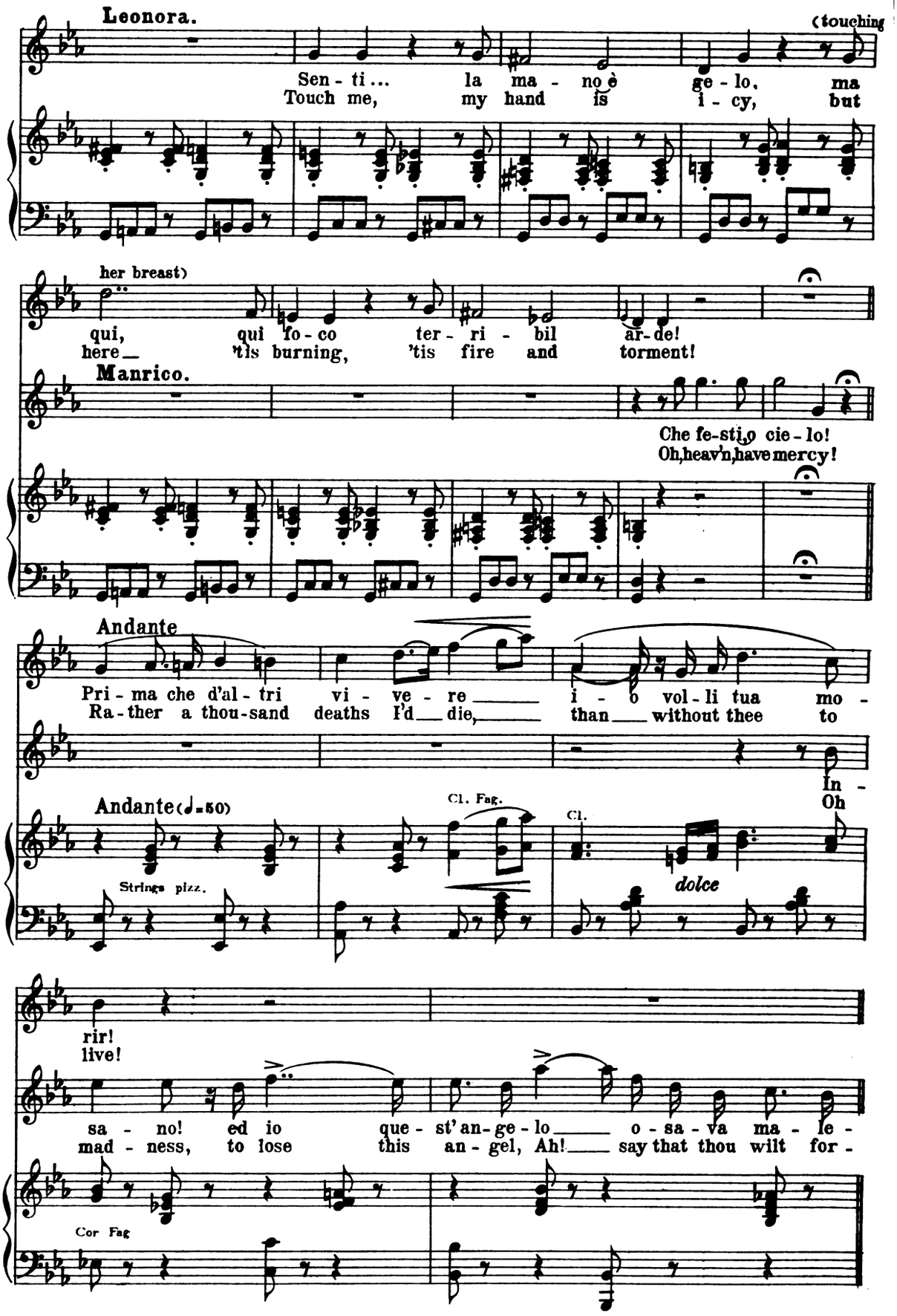

può, sal - var ti
flies, when this hour
pla - ci - do dor - mi -
bless - ed days, I shall
ven-du-to un cor che mi - o, che mio giu -
Ah, thou hast sold the heart that a - lone I
pp
può, sal - var ti può, sal - var ti
flies, no pow'r can save, when this hour
rò, tu can-te-rai, ah! io dor-mi-rò,
rest, oh bless-ed days, ah! I shall have rest,
pp
rò, un cor, un cor, che mio giu -
prize, ah, thou hast sold the heart I
sempre più p
allarg. e morendo
può, nemme-no il ciel sal-var ti può, nemme-no il ciel sal-var ti può!
flies, no pow'r can save when this hour flies, no pow'r can save when this hour flies!
allarg. e morendo
ah, in son - no pla-ci - do io dor - mi - rò.
ah! as in those blessed days, I shall have rest.
allarg. e morendo
rò, ven-du-to un cor, che mio giu - rò! ven-du-to un cor, che mio giu - rò!
prize, yes, thou hast sold the heart I prize, yes, thou hast sold the heart I prize!
allarg. e morendo

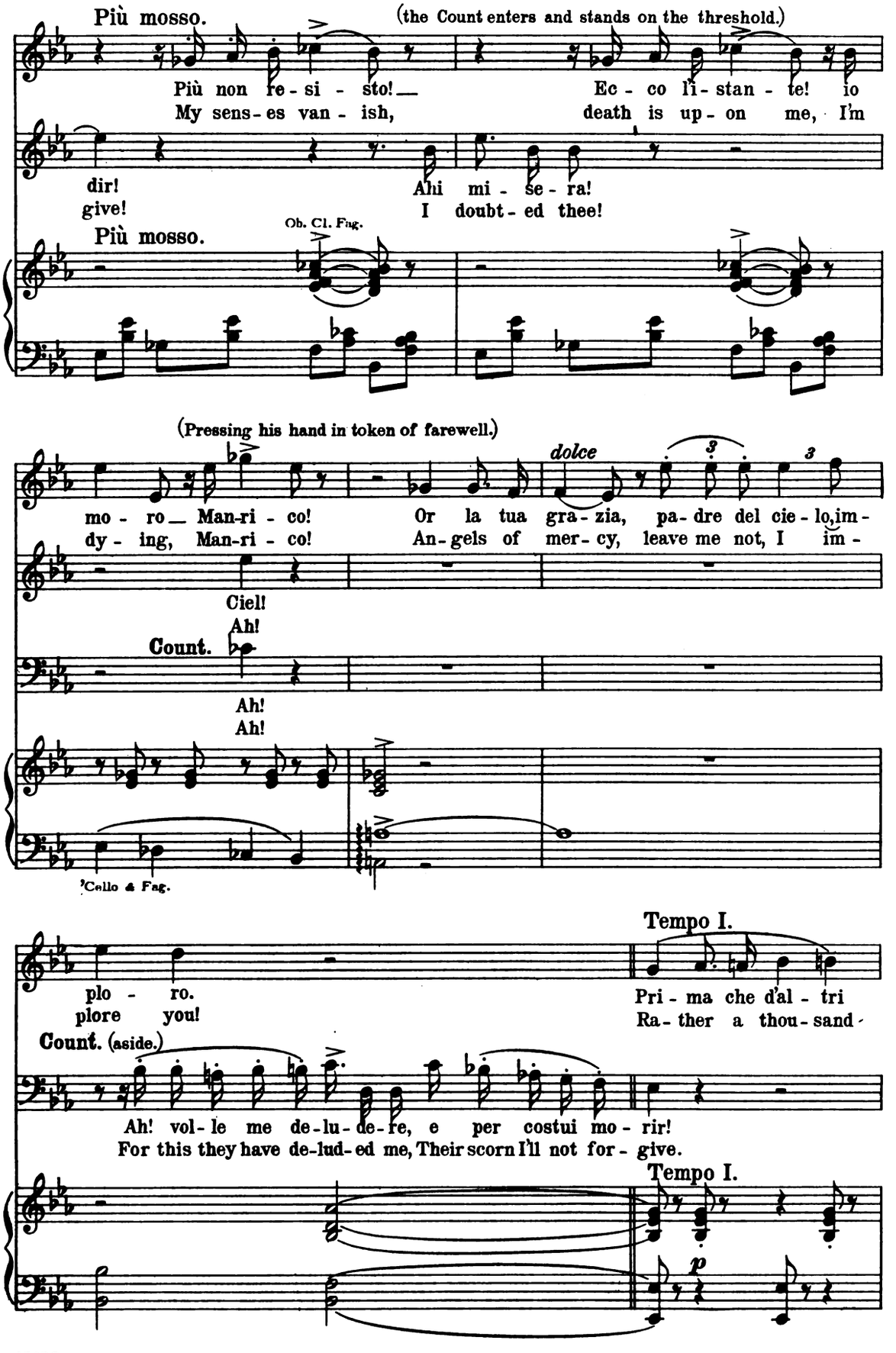
No. 23. "Prima che d'altri vivere..."

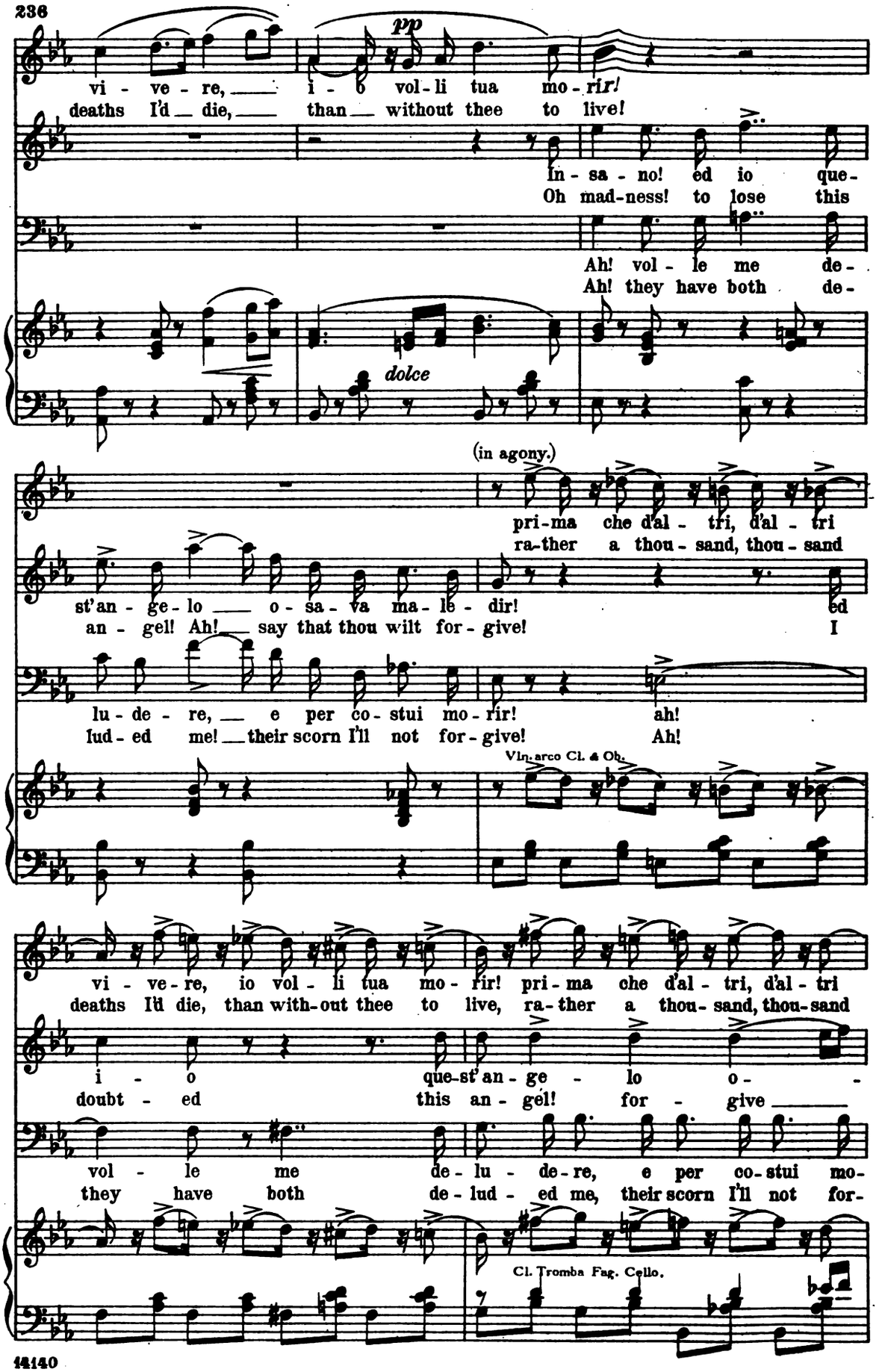
Finale IV. – Last Scene.

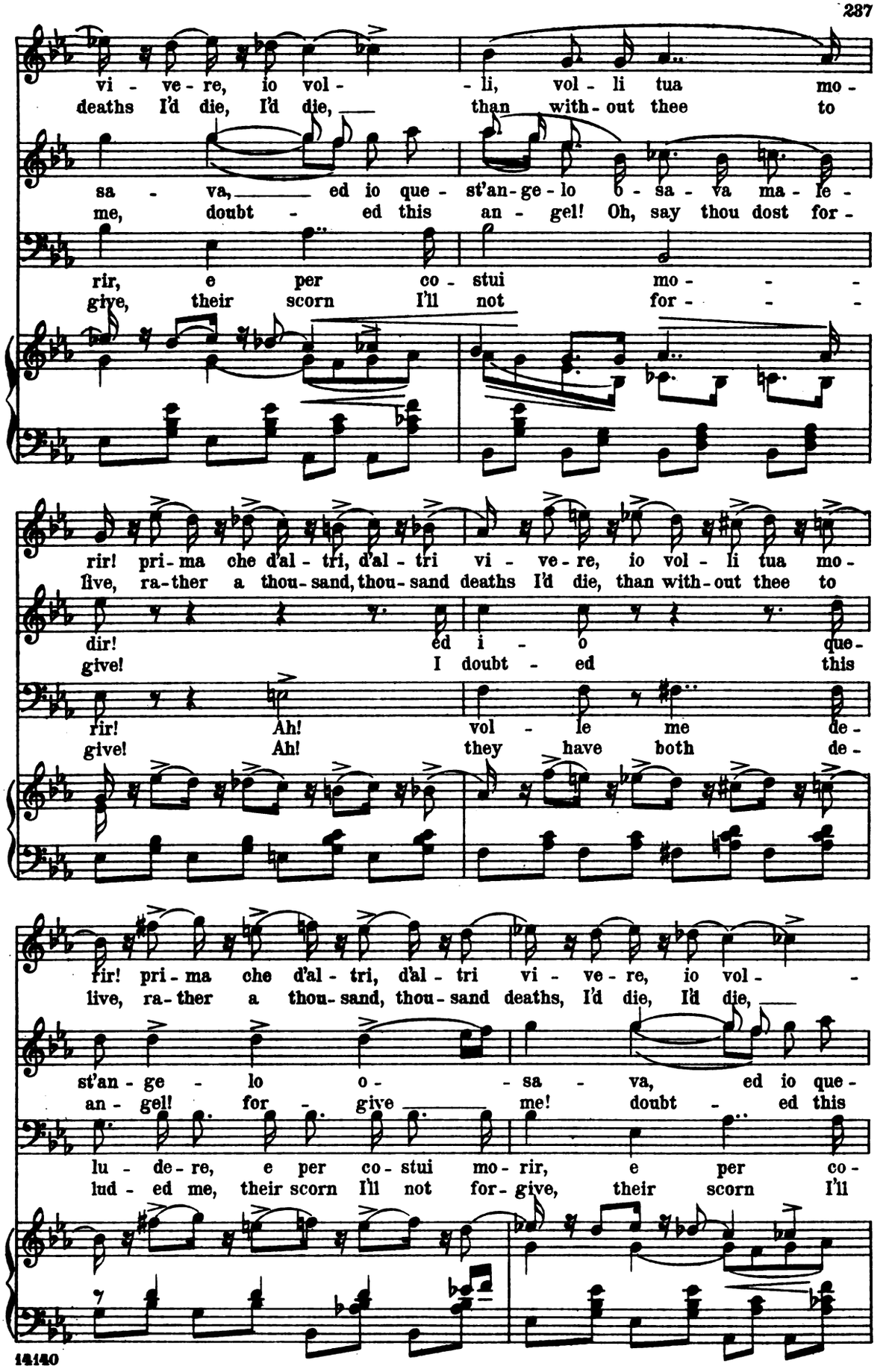
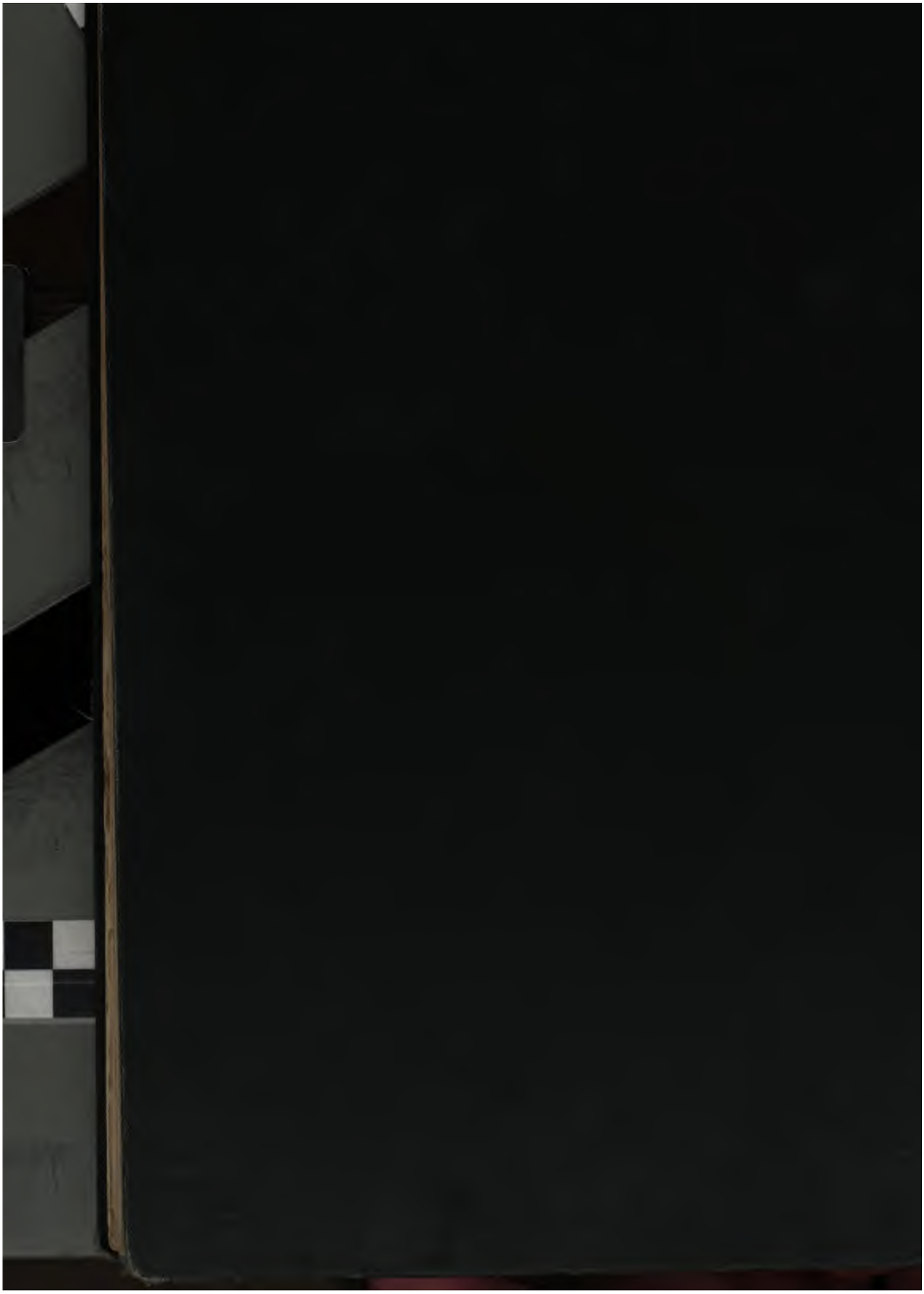



Leonora. (falls on her face)
cor- se nel pet - to mi - o! Man-ri - co!
an-guish doth freeze my senses? Man-ri - co!
Vln.
f
Tromb. etc.
Ho la mor - te in
Ah, I feel I'm
Manrico. (flies to raise her)
Donna! sve-la-mi_ nar-ra_ La
Dear one! turn to me, tell me_ Thou'rt
Strings only
p
se - no! Ah! fu più ra-pi-da la for - za del ve - le - no
dy-ing! Ah, 'tis the poi-son, 'twas swift-er than I thought: now
mor - te!
dy - ing!
Cor. Fag. 'Cello
'Cello sustains
ch'io non pen - sa - va!
death is up - on me!
Oh ful - mi - ne!
Oh ter - ri - ble!
Vln
8
ff Tutti sustain
Basses
pp
Strings & Fag


Leonora.
(touching
Sen - ti ... la ma - no è ge - lo, ma
Touch me, my hand is i - cy, but
her breast)
qui, qui fo - co ter - ri - bil ar - de!
here_ 'tis burning, 'tis fire and torment!
Manrico.
Che fe-sti,o cie-lo!
Oh,heav'n,have mercy!
Andante
Pri - ma che d'al - tri vi - ve - re i - o vol - li tua mo -
Ra - ther a thou-sand deaths I'd die, than without thee to
In -
Oh
Andante (♩=50)
Cl. Fag.
Cl.
Strings pizz.
dolce
rir!
live!
sa - no! ed io que - st' an - ge - lo o - sa - va ma - le -
mad - ness, to lose this an - gel, Ah! say that thou wilt for -
Cor Fag


Più mosso.
(the Count enters and stands on the threshold.)
Più non re - si - sto!
My sens - es van - ish,
Ec - co l'i - stan - te! io
death is up - on me, I'm
dir!
give!
Ahi mi - se - ra!
I doubt - ed thee!
Più mosso.
Ob. Cl. Fag.
(Pressing his hand in token of farewell.)
dolce
mo - ro Man-ri - co!
dy - ing, Man-ri - co!
Or la tua gra - zia, pa - dre del cie - lo, im -
An - gels of mer - cy, leave me not, I im -
Ciel!
Ah!
Count.
Ah!
Ah!
'Cello & Fag.
Tempo I.
plo - ro.
plore you!
Pri - ma che d'al - tri
Ra - ther a thou - sand -
Count. (aside.)
Ah! vol - le me de - lu - de - re, e per costui mo - rir!
For this they have de-lud-ed me, Their scorn I'll not for - give.
Tempo I.
p


vi - ve - re, i - o vol - li tua mo - rir!
deaths I'd die, than without thee to live!
pp
In - sa - no! ed io que-
Oh mad-ness! to lose this
Ah! vol - le me de-
Ah! they have both de-
dolce
(in agony.)
pri-ma che d'al - tri, d'al - tri
ra-ther a thou - sand, thou - sand
st'an - ge - lo o - sa - va ma - le - dir!
an - gel! Ah! say that thou wilt for - give!
ed
I
lu - de - re, e per co - stui mo - rir!
lud - ed me! their scorn I'll not for - give!
ah!
Ah!
Vln. arco Cl. & Ob.
vi - ve - re, io vol - li tua mo - rir! pri - ma che d'al - tri, d'al - tri
deaths I'd die, than with-out thee to live, ra-ther a thou - sand, thou-sand
i - o que-st'an - ge - lo o -
doubt - ed this an - gel! for - give
vol - le me de - lu - de - re, e per co-stui mo-
they have both de - lud - ed me, their scorn I'll not for-
Cl. Tromba Fag. Cello.


vi - ve - re, io vol - li, vol - li tua mo -
deaths I'd die, I'd die, than with - out thee to
sa - va, ed io que - st'an - ge - lo o - sa - va ma - le -
me, doubt - ed this an - gel! Oh, say thou dost for -
rir, e per co - stui mo - - -
give, their scorn I'll not for - - -
rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol - li tua mo -
live, ra - ther a thou - sand, thou - sand deaths I'd die, than with - out thee to
dir! ed i - o que -
give! I doubt - ed this
rir! Ah! vol - le me de -
give! Ah! they have both de -
rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol - -
live, ra - ther a thou - sand, thou - sand deaths, I'd die, I'd die,
st'an - ge - lo o - - sa - va, ed io que -
an - gel! for - give me! doubt - ed this
lu - de - re, e per co - stui mo - rir, e per co -
lud - ed me, their scorn I'll not for - give, their scorn I'll